

THE **Tatler**

& Bystander 2s.6d. weekly 12 Sept. 1962





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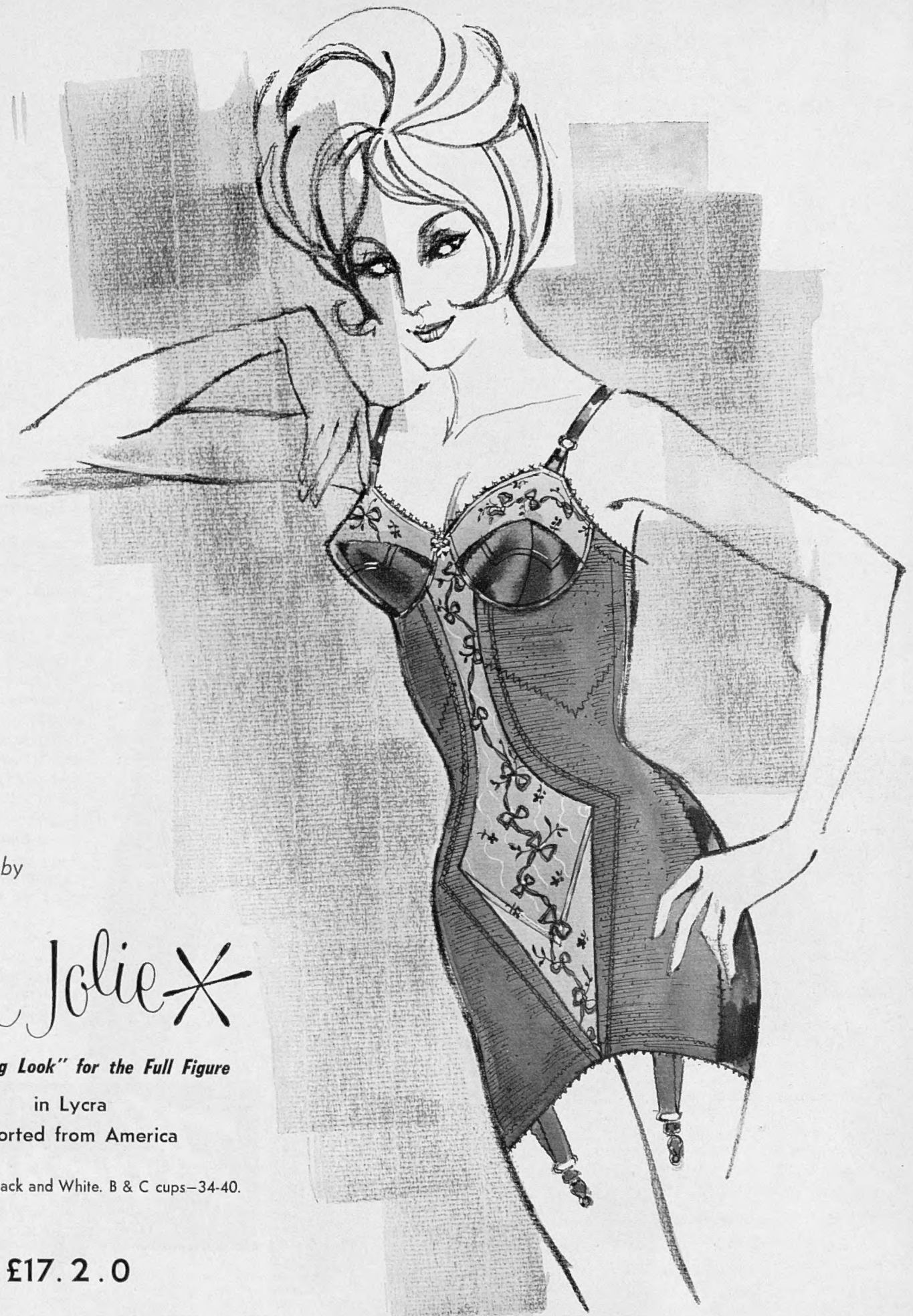
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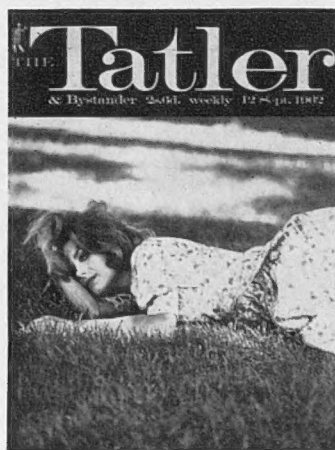
THE Tatler

& BYSTANDER 2s 6d WEEKLY

12 SEPTEMBER, 1962

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It's the sunshine days we always remember—maybe because there seem so few of them. On those days we get out the car and head for the sea or a sunlit meadow like the girl in Lidbrooke's cover picture. Some people of course will head for the hills—especially those taken with the compulsion to go gliding. Turn to page 549 for pictures of the engine-less plane crowd taken at Lasham by Dmitri Kasterine. In September the focus of world fashion shifts to London—Elizabeth Dickson picks the pick of the autumn collections, page 555 onwards. News, too, of London's Little Season, see page 543

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GOING PLACES

SOCIAL & SPORTING

Dunster Horse Trials, Dunster Castle, Somerset, 15 September.

R.N.V.R. Regatta, Seaview, I.O.W., 15, 16 September.

Staff College & R.M.A., Sandhurst, Horse Show, Camberley, 22 September.

Ladies' British Open Championship Golf, Royal Birkdale, Southport, Lancs, 24-27 September.

Fashion Show of the Ronald Paterson Winter Collection, 12.30-3 p.m., Café de Paris, 25 September, in aid of the African Medical & Research Foundation. (Tickets, £2 2s., from the Secretary, A.M.R.F., Strand House, Portugal Street, W.C.2.)

Wiltshire Red Cross Ball, Charlton Park, Malmesbury, 12 October.

RACE MEETINGS

Flat: Doncaster, to 14 (St. Leger today); Lingfield Park, 12, 13; Newbury, 14, 15; Ripon, Hamilton Park, Wolverhampton, 15; Wolverhampton, 17; Royal Caledonian Hunt & Edinburgh, 17, 18; Yarmouth, 18-20; Ayr (Western Meeting), Brighton, 19, 20 September. **Steeplechasing**: Sedgefield, 15; Folkestone, 17; Ludlow, 19, 20; Wincanton, 20 September.

TENNIS

Junior Championships of Gt. Britain, Wimbledon, to 15 September.

SAILING

National Firefly Open Meeting, Whitstable, 15, 16; **World Catamaran Class National Championships**, Clacton, 15, 16; **Royal London Y.C. Cowes-Cherbourg race**, 21 September.

CRICKET

Lord's Taverners v. Cross Arrows, Lord's, 11.30 a.m. 17 September.

MUSICAL

Covent Garden Opera. *La Forza Del Destino*, 7 p.m., tonight, 15, 18 September; *Peter Grimes*, 7.30 p.m., 19, 23 September. (cov 1066.)

Royal Ballet, Covent Garden. *La Fille Mal Gardée*, 2.15 p.m., 13 September; *Les Rendezvous*, *The Good Humoured Ladies*, *The Rite Of Spring*, 7.30 p.m., 13, 17 September; *La Valse*, *The Two Pigeons*, 7.30 p.m., 16 September, 2.15 p.m., 20 September. **Royal Festival Hall**. Royal Philharmonic, cond. Rozhdestvensky, with David Oistrakh (violin), 8 p.m. tonight; R.P.O. and Mstislav Rostropovich (cello), 8 p.m., 14 September; Borodin String Quartet, 3 p.m., L.S.O., cond. Rozhdestvensky, 7.30 p.m., 16 September; London Symphony Orchestra, cond. Geo. Szell, John Ogdon (piano), 8 p.m., 19 September; Concert perf. of *Così Fan Tutte*, cond. Karl Böhm, with Elisabeth Schwarzkopf, 7.30 p.m., 19 September. (WAT 3191.)

ART

Kokoschka Exhibition, Tate



ALEX LOW

● Two distinguished musicians at the Royal Festival Hall are Miss Lili Kraus, the pianist, and conductor Colin Davis. In a report of their performances in a concert to celebrate the 90th birthday of Earl Russell (the Tatler 13 June) Miss Kraus was mistakenly described as a singer. We apologize for any embarrassment caused by this error

Gallery, 14 September-10 November.

Oberlin College (Ohio) Collection, Kenwood House, Hampstead, to 20 September.

Wapping Group Exhibition, Royal Exchange, to 20 September.

Nicholas Hawksmoor (1661-1736), Arts Council Gallery, St. James's Square, to 6 October.

Jess Watkins (sculpture) and **Frederick Konekamp** (paintings), Drian Galleries, Porchester Place, Marble Arch, to 24 September.

EXHIBITIONS

Regency Exhibition, Brighton (George IV bi-centenary), to 30 September.

Jewel of the Year Exhibition, Christie's, King Street, S.W.1, 13-30 September.

London Salon of Photo-

graphy, R.W.S. Galleries, Conduit Street, to 6 October.

"Do It Yourself" Exhibition, Olympia, to 22 September.

British Book Production Exhibition, National Book League, Albemarle Street, to 28 September.

SON ET LUMIÈRE

Canterbury Cathedral, and **Winchester Cathedral**, to 22 September.

FIRST NIGHTS

Criterion. *Miss Pell Is Missing*, tonight.

Theatre Royal, Stratford, E. *Do Somethin' Addy Man*, tonight.

Duke of York's. *Big Fish, Little Fish*, 18 September.

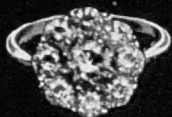
Garrrick. *Rattle Of A Simple Man*, 19 September.

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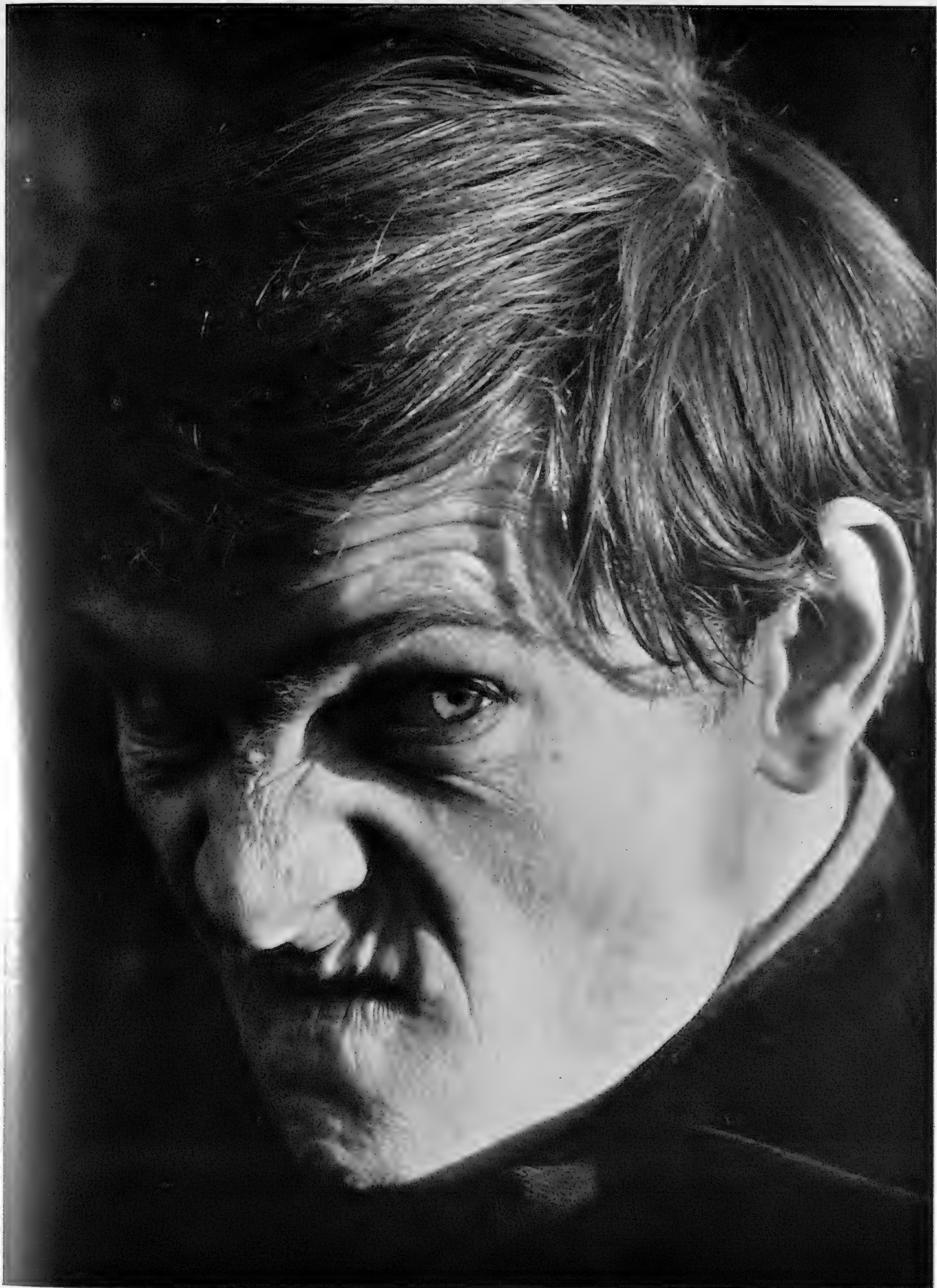


JOSH WEINER

GOING PLACES IN PICTURES

*The films of two celebrated novels will have their London premières this month. Above: Stars Walter Pidgeon and Charles Laughton take time out on the set in *Advise & Consent*, Allen Drury's story of political machinations in Washington's corridors. It was Mr. Laughton's last picture before his recent serious illness. Right and opposite: Impressions of Tom Courtenay in action and meditation as the hero of Alan Sillitoe's *The Loneliness Of The Long Distance Runner*, saga of a rebellious Borstal boy. He co-stars with Sir Michael Redgrave*







PHOTOGRAPHS: JOÃO MARTINS



Portugal: *Marinha e Pesca*—two views of a holiday coastline

Pleasures of Portugal

THIS SORRIEST OF SUMMERS WILL quite likely end in the traditionally "unexpected" mid-September heatwave, just when most people are ready for their tweeds. By which time, many sun-starved folk will have made plans for a last bid to catch the tail-end of summer elsewhere. At exactly this time last year, I flew out to Portugal and returned early in October with a healthy, if belated, tan. Estoril's good hotels, casino, golf course and night life commend it to those in search of a conventional resort. The Algarve, Portugal's southern coast, has great sweeping beaches, a gentle winter climate and plenty of quiet charm. But it is to the north of Lisbon that I found the country which attracted me most of all. On one of those golden September days which are all one expects of them, I set out on the road which leads from Sintra northwards towards the old Phoenician fishing port of Nazaré. The landscape was gorgeous in the real sense of the word: rich with red soil and yellow broom, pines and heath, sugar cane and vines—always the vines. This area around Bombarra is one of the most important wine producing areas apart from Oporto, and in late September the grapes were piled high by the roadside or being loaded into leaning towers of tubs in the back of ox-drawn carts. Stopping by to watch, I was given great sticky bunches of them which fermented steadily for the rest of the day on the back seat of the car.

The inland route is punctuated by attractive old towns, many of them, such as Obidos, still walled. I stopped for lunch in Caldas Reinha, a town famous for its ceramics. Bright



shiny fruit and vegetables lined the market stalls in competition with real ones, in a wonderful shambles of colour. From Caldas Reinha, a coast road leads on to Nazaré, and the inland one winds up into the Sierras at Alcobaca and Aljubarrota. Not for the first time, in Portugal, I found that I preferred the inland country to that of the coast. Nazaré is certainly picturesque, but all too many people have found it so over the past few years, as witness the souvenir shops which line its streets. People go there to watch the teams of oxen drag the fishing boats out of the perilously heavy swell and up the steep beaches. National costume (still worn, incidentally, in many places throughout Portugal, and different in each province) is another attraction. Symbolically enough, that of Nazaré is black, and the girls and widows for whom the fishing trade is a hard fact of life and death walk by, their heads bent under basket-loads of fish, oblivious to the tourists enjoying their lobster lunches. To me, Nazaré is a place to see but not to stay

in. Its "tourist appeal" jars uncomfortably with its essential sadness. Only 15 miles inland, at Aljubarrota, is not only some of the most beautiful country in all Portugal, but also one of the best of country inns: the Estalagem do Cruzeiros. It is all that a country inn should be. It has a garden full of camellias and delphiniums and roses, with a view right over the hills to the coast. Excellent food, and bedrooms of rustic comfort, all wood and chintz and clean, fragrant linen.

An attractive nearby town in the foothills is Alcobaca, surrounded and scented by apricot and peach orchards. Its streets and squares are lined with plane trees, and outside every other doorway, or festooning the walls, is the local blue and white pottery. The great 13th-century monastery church, its monumental staircase decorated with baroque sculpture, comes as rather a shock, almost dwarfing every other impression. Inside, two tombs commemorate the tragic love affair between Portugal's King Pedro and the Spanish Inez de Castro, whom he married in secret and by whom he had two children. She was put to death on the orders of his father. During the Peninsular Wars, Napoleon's troops pillaged the tombs and many of their treasures, but their haughty dignity and their romantic beauty remain.

This is magnificent country to tour by car (and the roads are good) but if you insist on a beach base, consider the little town of Ericeira, 50 kilometres north of Lisbon. Among its multi-coloured houses are enough cafés to keep one amused in a simple sort of way, plus a comfortable hotel, the

Turismo. Each bedroom has its own bath, telephone, terrace and heating, and the charges are just under £2 a day for full pension. A swimming pool complements the beach, which on this sometimes rough Atlantic coast can be just as well.

About an hour to the south of Lisbon, over the ferry, the coast has more in common with that of the Mediterranean in that it faces due south, thus escaping the windblown surf of the western beaches. Sesimbra has a very good beach and a clean, simple hotel, the Espadarte. Nearby, Portinho da Rabida ("port of the little hills") is appropriately named. It lies at the foot of a road which corkscrews down over the headland, and it is enchanting. So far completely unexploited, its only hotel is the Santa Maria (which belongs, frankly, in the guest house category) and a handful of fishermen's cafés. Living is cheap. There is plenty of small-boat sailing and waterskiing. And it is only a few kilometres from the town of Setubal which, of its kind, is one of the prettiest in Portugal. It is an elegant little backwater of painted houses with a feeling of some of Lisbon's baroque, and the gastronomic specialities are red mullet, sardines and the sweet local muscatel. The Bocages restaurant is the place in which to enjoy various of these delicacies which many of the big resort hotels elsewhere are too superior to serve.

How to get there: B.E.A.'s and T.A.P.'s night flights to Lisbon cost only £37 ls. mid-week, and £42 2s. weekend, and you can now hire self-drive cars in Lisbon: a fairly recent concession. Hertz have a bureau there, and rates for a Volkswagen are a basic £7 17s. a week.



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W.B. . . . Wise to book a table

Westbury Hotel, Bond Street. (MAY 7755.) When Marius Dutrey retired recently, Germain Bagole, who came to England in 1919 and ran the Maison Basque before the war, became *chef des cuisines* here. Recently I enjoyed a meal of his cooking ending with a splendid *soufflé Grand Marnier*. The Westbury has both a restaurant and grill room, the grill being open for luncheon only and private parties at night, and closed on Saturdays and Sundays. Its panelled walls and restful atmosphere are pleasant; so is the cost of a 3-course luncheon—only 25s. The aim of the American-owned Westbury is not to give its clients from across the Atlantic home cooking, but the best cuisine of Britain and Europe, from, say, a York gammon steak to *Noisettes d'Agneau Périgourdine*. W.B.

Windmill Luncheon Club, 234 Bermondsey Street (off Tower Bridge Road). (HOP 5627.) Open 12 noon-4 p.m. and 6 p.m.-11 p.m. C.S. For membership of this club apply to Mr. Joseph Mourat, the proprietor. Externally, and downstairs, it is a typical South-of-the-river transport "caff." Upstairs is the club dining room, a small comfortable room with cooking of high quality. It is not cheap—main courses from 12s. 6d. to 22s. 6d.—but club members who know good food do not complain. Nor did I, after smoked salmon and *scampi à la broche*. A number of Parliamentarians, society and City personalities make regular use of the club. There is a pleasant small bar downstairs. To sum up, a place of character in an unusual setting. W.B.

Important immigrants

For some years **La Reserve** in Gerrard Street has served *Ecrevisses*—fresh water crayfish—from English waters. Now they are being imported from the Soviet Union near Vitebsk—flown direct to live on steak in the fresh water tanks of Associated Fisheries until the restaurants want them. You can find them at the Savoy and in the Wheeler group restaurants. The price must vary with the way they are cooked—the Russians peel the tails and fry them whole—but it will not be low.



Stars of the South

A September day at Brighton, with the 11 a.m. Brighton Belle by-passing all road travel problems, can be one well spent. The Royal Pavilion has never been more splendid, or contained such a magnificent collection of furniture, glass, china and so on. It is worthy of King George IV's bi-centenary. The exhibition is open until September 30. The picture gallery across the lawn is also well worth a visit, quite apart from Brighton's other charms.

Where to eat? I suggest the following. **La Mascotte**, Preston Street; **Sheridan** (Wheelers), 83 West Street; **Wheeler's Oyster Bar**, 17 Market Street; **London Steak House**, 19 North Street; **Abinger House**, on the front, between the piers; **The Starlit Room**, Metropole Hotel.

Pino's at the New Metropole, The Leas, Folkestone (Folkestone 55114), is open for luncheon and dinner, including Sundays. This restaurant has the elegance and quality normally associated with London and other capital cities, with its big windows looking out on to the sea, its delicate colour scheme and friendly, original bar. The cooking and wines are of equally high quality. My family took me there for my birthday dinner and I could not have enjoyed it more. It is not surprising that it has become a rendezvous for Folkestone and East Kent society. In the spacious and spotless kitchens I saw Scotch beef, Dutch veal and Charentais melons—the symbols of quality. The coffee is outstandingly good, and the service efficient and smiling. I would call it a shining star on the Channel coast. Booking essential.

. . . and a reminder

The Salted Almond, Trocadero, Piccadilly Circus.

(GER 6920.) *Carving for yourself, or choosing a cold dish as the main of three courses, you can do well indeed for 18s. 6d.*

Scotts, Coventry Street. (GER 7175.) *Famous for fish; a place of continuity and tradition.*

Normandie Hotel restaurant, 163 Knightsbridge. (KEN 1400.) *A place for unhurried eating in elegant surroundings.*

Wolfe's, 11 Abingdon Road (Kensington High Street end). (WES 6868.) *Creative cooking in the French style, with French and German wines.*

Magic Carpet Inn, 124 King's Road, Chelsea. (KEN 6296.) *Long-established and well known, but now offering a first rate 21s. all-in menu.*

La Ronde, 59 Marloes Road, Kensington. (WES 2589.) *New, small, elegant with good cooking and an admirable wine list.*

CABARET CALENDAR

Room at the Top (ILF 4455). *Elaine Delmar*

Casino de Paris (GER 2872). *Eve Eden, American burlesque star, Teddy and Renee La'Stair and Audrey Crane*

Pigalle (REG 7746). *Jill Day sings and dances in The Roaring Twenties, a floorshow spectacular with the biggest collection of showgirls in town*

Talk of the Town (REG 5051). *Frankie Vaughan making a successful debut in West End cabaret—he sings 19 songs. Plus the floorshow at 10 o'clock*

Establishment (GER 8111). *Frankie Howerd and Carol Simpson*



Barbara Leigh is appearing at the Society

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THE TATLER
12 SEPTEMBER 1962

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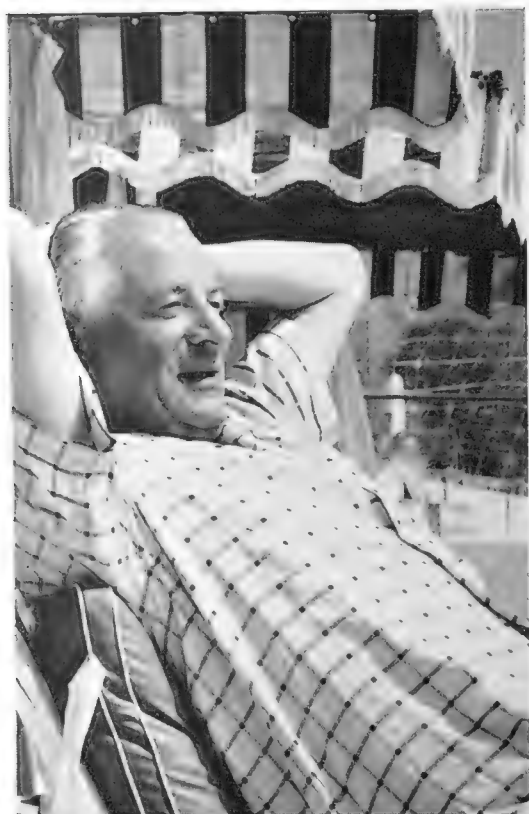
Where the sun shone



The Duchess of Leeds, painting in the grounds of her villa La Falaise at Cap Martin, was one British visitor to the south of France who made profitable use of the sun. With her is Lady Camilla Osborne, her stepdaughter. It was hotter than usual for longer than usual at Monte Carlo; the Principality recorded a successful season, not surprising since many holidaymakers stayed on. Muriel Bowen reports from Monte Carlo on page 538, and there are more pictures overleaf from Desmond O'Neill



Miss Wendy Farrington demonstrates water ski-ing



Mr. Charles Clore



Mr. Mark Watney & Miss Wendy Townsend



Mr. Ivan & Lady Edith Forwell



Lady Camilla Osborne



The palm-fringed swimming-pool on Monte Carlo beach



Mr. Jack Warner and Philippe Schoebel



Mr. & Mrs. Edmundo Ros



Mr. & Mrs. Louis Rawlings



Miss Gwyneth Palace



Lady Fraser, Mr. Douglas Tovey, Sir Hugh Fraser and Mrs. Robertson at their villa

MURIEL BOWEN REPORTS

IN A SHIP STRUNG OVERALL WITH COLOURED lights and dipping gently to the music of a Tangier twist band, LIEUT.-COLONEL EDWARD THOMPSON, a Staffordshire businessman, gave the sort of ball which daughters adore, and which mums fret over through months of preparation. But it wasn't held for his 17-year-old daughter Susan, it was for his wife.

The ship—it usually earns its keep by taking trippers on two-hourly jaunts from Cannes—was moored near the South of France resort of Eden Roc. Two motor boats brought guests from the shore. The cabaret, complete with outsize drum, turned up just after midnight in a silver coloured dinghy. "It is really a mixture of a surprise and a consolation party for my wife," Col. Thompson told me over a bacon and scrambled egg breakfast—served on deck just as the dawn broke. "For years my wife had been planning a coming-out dance for our daughter. She was very disappointed when Susan announced firmly that she would not have a coming-out dance." Instead, financed by her father, she is going round the world. She sets off by ship in December.

GALA SUPREME

Along the Riviera there were sad faces among the hoteliers. In the middle of a gloriously warm afternoon I found the Promenade des Anglais at Nice almost deserted. Monte Carlo, in contrast, was full of people and parties. THE MAHARANEE OF BARODA, PRINCESS PIER-FRANCESCO BORGHESE, and Mrs. JOSEPH KENNEDY, mother of the President, were among the exquisitely gowned and jewelled women at the International Sporting Club. The club is famous for its Friday night galas which include a gourmet meal, entertainment by Hollywood stars, dancing on an illuminated glass floor—and, of course, there is always the gambling room next door. SIR JOHN and LADY PASCOE and their daughter, MRS. JOHN EDEN, the HON. NEVILLE BERRY and Mrs. BERRY, and Mr. BRIAN SWEENEY were among those I saw. Others there, either that evening or the previous ones, included Mr. ANTHONY BARBER, M.P., and Mrs. BARBER, Colonel and Mrs. DOUGLAS CLEAVER, Mr. and Mrs. HARRY HOHLER, and Mrs. MORRIS CAFRITZ, the famous Washington hostess, who arrived with ADMIRAL D. L. McDONALD, Commander of the U.S. Sixth Fleet, and Mrs. McDONALD. Still more there were Mr. CHARLES CLORE, Miss KATHRINE STEINBERG, Mrs. ALBERT LASKER who is helping Mrs. Kennedy in her search for suitable antiques for the White House, SENATOR and Mrs. JACOB JAVITS of New York and LIEUT.-COLONEL BRIAN KENT, who brought Mr. and Mrs. GORDON

GOODHEW who were staying with him at Beaulieu. Col. Kent, who is secretary of the Monte Carlo Golf Club, admitted cheerfully to it being his 44th late night out of 48!

THE MAN ON THE RAFT

At the Monte Carlo beach people were assembling each day about noon, and lunching two hours later beneath the awning at the swimming pool. The COUNTESS OF SEFTON took one of the beach cabanas for a week and so too did Mr. and Mrs. LEWIS D'AMBRUMENIL. I also saw Miss BETSY PROFUMO on the beach, Mr. and Mrs. GEORGE NORTH, LADY BROWNLOW, Mr. NORMAN and the HON. MRS. BUTLER, Mrs. M. R. PIPER-HUMPHREYS, and Mr. IVAN and LADY EDITH FOXWELL. Mr. Foxwell was firmly ignoring the social life of the Point and the cabanas. Instead he would swim to one of the offshore rafts and stay there for a couple of hours in solitary isolation reading film scripts, which he took with him in a sealed plastic bag!

PRINCESS GRACE came to the beach almost every day with her two children, PRINCESS CAROLINE, a sturdy little girl who looks like PRINCE RAINIER, and PRINCE ALBERT who has got his mother's blonde hair and blue eyes. They arrived with an Irish nanny in a mustard-coloured Italian convertible driven by Princess Grace.

Down in the harbour the yachts were as closely packed together as cars in a London car park. Finest of them all was Mr. and Mrs. BASIL MAVROLEON's Radiant II. After a couple of days in Monte Carlo the Mavroleons went off cruising with a party of friends and relations including her daughter and son-in-law, Mr. CHARLES LONGBOTTOM, M.P., and Mrs. LONGBOTTOM. LORD ASTOR OF HEVER had his boat farther along the coast. The Maud Aldric with SIR DUDLEY CUNLIFFE-OWEN and Mr. TIM HOLLAND, chairman of Crockfords, and their friends on board was in Monte Carlo for a couple of days before sailing for Portofino and the Italian Riviera. In addition to the yachts there were numerous speedboats rushing about, but none was going quite the lick of that piloted by Mr. "BILL" NEALE who with Mrs. NEALE was holidaying at Antibes.

HOTEL ROLL-CALL

At the Hotel de Paris, where Sir Winston Churchill stays—and where they are hoping he will come back to convalesce—there was a very international clientele. The COUNTESS OF SUFFOLK was there, also the HON. MAURICE BRIDGEMAN and Mrs. BRIDGEMAN, Mr. NIGEL NELSON, SIR ISAAC and LADY WOLFSON—Sir Isaac, a host with great flair presided over what was always the liveliest table in the dining-

CONTINUED OVERLEAF



Mrs. Lola Lumb with the Hon. Frederick Leathers



Miss Anne Leathers, Miss Sandra Hartley and Miss Prudence McDermid



Mr. Adrian Bailey and Miss Fiona Turner

Christophers celebrate

The Hon. Mrs. Frederick Leathers and Mrs. Lola Lumb gave a joint coming-of-age party for their sons—both named Christopher—at Manetta's. The two Christophers performed in the cabaret and saved a log-shaped cake at midnight

PHOTOGRAPHS: A. V. SWAEBE



Miss Jane Ades and Mr. Miles Dorman



Miss Penny Wort and Mr. Michael Armstrong. Right: Mr. Christopher Lumb and Mr. Christopher Leathers, for both of whom the party was given, cut their cake



Miss Sandra Ford talking to Mr. David Leathers



Miss Jane Goodman and Mr. Anthony Metcalf dancing



Mr. Jeremy Leathers, Mr. Richard Evans, the Hon. Mrs. F. Leathers & her daughter Deborah

MURIEL BOWEN CONTINUED

room—Miss CAROLYN CZERNIN, SIR HUGH and LADY FRASER who were having a short cruise in the Mediterranean before returning to England, Mrs. H. GREVILLE BELL, and the MARQUES and MARQUESA DE VILLAVERDE. The Hotel de Paris has got the most efficient service of any hotel I have ever stayed in. It has also got some delightful little gestures that are as attractive to the onlookers as they are to the persons concerned. As LORD WILLOUGHBY DE BROKE walked out of the front door I saw the leader of the orchestra on the restaurant balcony, overlooking the steps, strike up his favourite tune.

At the Metropole Hotel, the number of large cars with G.B. number plates indicated that many of the British guests there had motored south with their families. LORD and LADY EVANS and their daughter, JEAN, were there, also MAJOR A. C. SCOTT and the HON. MRS. SCOTT, SIR EDWARD and LADY HAYWARD, SIR ANTHONY LINDSAY-HOGG, and MAJOR THE HON. FRANCIS LEGH, Princess Margaret's private secretary, and Mrs. LEGH. At the Hermitage too there were many familiar names, SIR ALFRED and LADY BUTT and G/Capt. and Mrs. PETER TOWNSEND among them.

COASTAL NEIGHBOURS

Along the coast at Antibes SIR BERKELEY and LADY ORMEROD, who took THE HON. LADY NORMAN's château near Antibes for their honeymoon, have been inviting friends to join them during August and September. SIR PIERSON DIXON, British Ambassador in Paris, and LADY DIXON joined them for a weekend during the break in the Common Market negotiations. Other guests were SIR BRIAN and LADY MOUNTAIN, Mr. and Mrs. EVERARD GATES, BRIGADIER and Mrs. HUGH LEVESON-GOWER, Mrs. WANDA SIMPSON, Miss ROSITA FORBES, VERA LADY BROUGHTON, Mr. and Mrs. ERIC RYLAND, and Mrs. JOHN DEWAR. Sir Berkeley and his wife plan to spend October in London before

going on to the Bahamas. At Cap Martin LORD and LADY ILIFFE have been staying at their villa, and a little farther along SIR NEIL COOPER-KEY, M.P., and the HON. LADY COOPER-KEY have been enjoying her father's place. LADY BURKE and her daughter MIRANDA were at their very pretty little house at Garoupe for a week. But her husband, SIR AUBREY, had to forgo his holiday this year because of the commercial launching of his firm's new aeroplane, the Trident, which Lady Burke tells me will be on the London-Nice route by the end of 1963 or early in 1964. It promises to set up a new record speed for the flight between the two cities, a record now held by another de Havilland plane, the Comet. COLONEL and Mrs. JOHN WARD are now spending a large slice of the year at their new flat at Monte Carlo and loving it, though when I spoke to her she was hoping for a little rain just to freshen things up. It is amusing down here to listen to people talking about the rain with nostalgia. Mr. NORMAN BERRY, who moved to the South of France seven years ago when he started a business in Nice, had just come back from London. "I always go to London in August," he told me. "I like the quiet and the odd shower of rain—down here it is too hot and crowded in August."

WAITING FOR COCKCROW

Beneath the sun at Monte Carlo hangs a cloud. It has been here since April when talks in Paris for the revision of "good neighbour" arrangements with Monaco broke down. France dislikes Prince Rainier's determination not to impose income-tax, because they say the present position "distorts" the French economy. Nobody has any idea what the solution will be. The impression in Monte Carlo is that a quiet conversation between that strong-willed pair, Gen. de Gaulle and Prince Rainier, would sort the whole thing out. Meanwhile, about 650 British permanent residents—many living on pre-war pensions—have got plenty to worry about.



Jade, winner in the final. Below: Richard Callingham (Zara) with Colin Reith & Clive Hunt, who sailed Jade earlier



The races for the Junior Helmsman's Trophy, in Sea View Mermaids, were held at Sea View Yacht Club, Isle of Wight. The winner—for the third time—was Richard Taylor

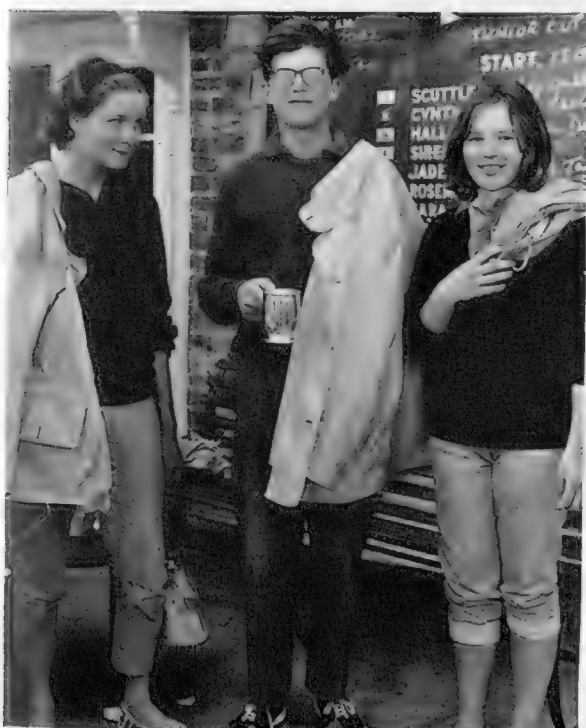
YOUTH AT THE TILLER



Mr. A. Donaldson & David Hunt (Halluf). Below: Eve Bonham (3rd), Richard Taylor & Vivien Hunter (2nd)



Rosemary (Timothy Perfect) in the final. Below: Graeme Miller (Rosemary), Peter Carr (Zara) and Julian Lloyd (Bluebell)





Miss Ann Corill, of Handsworth, Birmingham, in her match with Miss Susan McLaren Smith (right) of Rowlands Castle, Hants

THE GOLFING GIRLS

The Girls' Golf Championship was held at the Alnmouth Golf Club. The winner was Miss Susan McLaren-Smith, seen (above) playing one of her matches on the second day of the four-day competition



PHOTOGRAPHS: VAN HALLA



Miss Sally Sharp from Hadley Wood, with her parents, Mr. & Mrs. W. G. Sharp. Above left: Miss Susan Mott of Gorleston-on-Sea, and Ann Willard, 12, the youngest competitor



Miss Margaret Nuttall of Stockport and Miss Susan Noad of Langley Park. Above: Miss Audrey Brown of Maidstone, Kent, Miss Margaret Leigh of London, and Miss Vivien Saunders of Sutton, Surrey

Sandra, the daughter of Mr. & Mrs. John Gunning, of Carlisle Mansions, S.W.1, is having her dance on 8 October



TOM HUSTLER

WEDNESDAY, 12 SEPTEMBER

Mrs. Patrick Hunter Gordon for Miss Alison Hunter Gordon at Ballindoun House, Beaulieu, Inverness-shire

THURSDAY, 13 SEPTEMBER

The Oban Ball

FRIDAY, 14 SEPTEMBER

Mrs. George Wyndham for Miss Sylvana Wyndham at Orchard Wyndham, Somerset

SATURDAY, 15 SEPTEMBER

Mrs. Clive-Ponsonby-Fane for Miss Isobel Clive-Ponsonby-Fane and for the coming-of-age of Mr. Charles Clive-Ponsonby-Fane at Brympton d'Evercy, Yeovil

MONDAY, 17 SEPTEMBER

Mrs. George Walker for Miss Rosaline Walker at Newark Castle, Ayrshire

FRIDAY, 21 SEPTEMBER

Mrs. Roland Beament, Mrs. Martin Pollock and Mrs. Harold Watkinson for Miss Carol Beament, Miss Carolyn Pollock and Miss Sarah Watkinson at Great Fosters

Mrs. Donald Ross for Miss Victoria



YEVONDE

Janey, daughter of Mr. John Pugh and of Lady Musker, step-daughter of Sir John Musker, shares a dance with Mr. Charles Musker on 13 October

Once it was simply a footnote to the Season's gaiety. Now it is a sparkling chapter in itself, tending to start earlier and end later every year. With the parties and dances listed here, as the evenings draw in, it is—

LIGHTS UP ON THE LITTLE SEASON

Ross at Cockenzie House, East Lothian (small dance)

SATURDAY, 22 SEPTEMBER

Mrs. G. Carnegie and Mrs. J. E. Doniger for Miss Dinah Carnegie and Miss Caroline Doniger in Cheshire

Mrs. Maurice Pryor and Mrs. St. John Harmsworth for Miss Sally Pryor and Miss Laura Harmsworth at Gallops, Ditchling, Sussex

MONDAY, 24 SEPTEMBER

Mrs. Guthrie of Guthrie for her granddaughter, Miss Loetitia Philips, at Guthrie Castle, Guthrie, Angus

TUESDAY, 25 SEPTEMBER

First Perth Ball

THURSDAY, 27 SEPTEMBER

Second Perth Ball

FRIDAY, 28 SEPTEMBER

Mrs. David R. Dickson and Mrs. W. S. H. Paul for Miss Margaret Dickson and Miss Jane Paul in Suffolk

SATURDAY, 29 SEPTEMBER

Mrs. Roderick Heathcoat Amory for Miss Amanda Heathcoat Amory at Oswaldkirk Hall, Yorkshire



Celia, daughter of Mr. & Mrs. Anthony Brooke, of Pembroke Square, whose dance is on 27 November

Lady Sarah Curzon, daughter of Earl & Countess Howe, is to have a dance later this year



YEVONDE

MONDAY, 1 OCTOBER

Mrs. Robin Whitworth for Miss Anna Whitworth in London

TUESDAY, 2 OCTOBER

The Earl of Harrington and Mrs. Desmond Baring for Lady Avena Stanhope and Miss Anne Baring at the Savoy

WEDNESDAY, 3 OCTOBER

Viscountess Lambert and Major Joseph Godman for the Hon. Louise Lambert and Miss Caroline Godman at the Dorchester

THURSDAY, 4 OCTOBER

Mrs. Ean Stewart-Smith for Miss Grania Stewart-Smith at Grocers' Hall

Mrs. N. Hulbert and Mrs. T. Carson for Miss Flavia Hulbert and Miss Tatiana Carson at the Anglo-Belgian Club

FRIDAY, 5 OCTOBER

Lady Chesham for her daughter, the Hon. Georgina Cavendish, and the coming-of-age of her son, the Hon. Nicholas Cavendish, at Brockwood Park, Alresford, Hampshire



TOM HUSTLER

The Hon. Louise Lambert, daughter of Viscount & Viscountess Lambert, of Spreyton, Crediton, Devon, has her dance on 3 October

CONTINUED OVERLEAF

Rosanna, daughter of Major & Mrs. George FitzGerald, of Alderton, Woodbridge, Suffolk, shares her dance on 19 October with Lady Elizabeth Cairns



HARLIP

SATURDAY, 6 OCTOBER

Lady Forester for the Hon. Kythé and the Hon. Fiona Weld-Forester at Willey Park, Shropshire

Mrs. George Pinney for Miss Angela Pinney at Stapleford Court, Sussex

Mrs. David Little for Miss Edwina and Miss Caroline Little at Four Acre Steep, Chobham, Surrey

MONDAY, 8 OCTOBER

Mrs. John Gunning and Mrs. James Pickering for Miss Sandra Gunning and Miss Susan Pickering in London

TUESDAY, 9 OCTOBER

Mrs. Nigel Hambro for Miss Olga Hambro in London

WEDNESDAY, 10 OCTOBER

Mrs. Michael O'Cock and Mrs. Christopher Thursby-Pelham for Miss Susan O'Cock and Miss Philippa Thursby-Pelham at Claridges'

THURSDAY, 11 OCTOBER

Mrs. Anthony Stanton, Mrs. Francis Byrne and Mrs. David Woodbine Parish for Miss Patricia Stanton,



YEVONDE

Tessa, daughter of Mr. & Mrs. W. M. Codrington, Preston Hall, Uppingham, shares a dance with Miss Sarah Lockwood on 3 November

Jennifer, daughter of the late Hon. Vicary Gibbs and of the Hon. Mrs. Andrew Elphinstone, of Maryland, Worplesdon, Surrey. Her dance is on 25 October



TOM HUSTLER

Miss Jane Byrne and Miss Miranda Woodbine Parish in London

Mrs. Walter Franklin for Miss Virginia Franklin in London (cocktail party)

FRIDAY, 12 OCTOBER

Mrs. Arthur Findlay for her granddaughter, Miss Margaret Wayne, in Essex

SATURDAY, 13 OCTOBER

Lady Musker and the Hon. Mrs. Musker for Lady Musker's daughter, Miss Janey Pugh, and the coming-of-age of Mrs. Musker's son, Mr. Charles Musker, at Shadwell Park, Thetford, Norfolk

WEDNESDAY, 17 OCTOBER

The Hon. Mrs. Maurice Bridgeman and Mrs. James Lane Fox for Miss Elizabeth Bridgeman and Miss Jenny Lane Fox in London

THURSDAY, 18 OCTOBER

Mrs. V. W. Warren Pearl for her stepdaughter, Miss Susan Warren Pearl, in London (small dance)

FRIDAY, 19 OCTOBER

Countess Cairns and Mrs. George FitzGerald for Lady Elizabeth Cairns



LENARE

Elizabeth, daughter of Lt.-Col. & Mrs. Robert Armitstead of Greete, Ludlow, Shropshire. Her dance is on 27 October

Olga, daughter of Mr. & Mrs. Nigel Hambro, of East Hollowcombe Farm, Hawksridge, Dulverton, Somerset. Her dance is to take place on 9 October



FAYER

and Miss Rosanna FitzGerald in Suffolk

SATURDAY, 20 OCTOBER

Mrs. Stuart Don for Miss Martha Don at Stonesfield Manor, Oxford

Mrs. Leonard Rossiter for her daughter, Miss Maxine Doyne-Ditmas, and the coming-of-age of her son, Mr. Trevor Doyne-Ditmas, at Fayleys Border, Aldworth, Berkshire

TUESDAY, 23 OCTOBER

Mme. Victor Santa-Cruz for Senorita Lucia Santa-Cruz at the Chilean Embassy

THURSDAY, 25 OCTOBER

Lady Aldenham and the Hon. Mrs. Andrew Elphinstone for Miss Jennifer Gibbs in London

FRIDAY, 26 OCTOBER

The Hon. Mrs. Beauchamp for Miss Sally Beauchamp in London

SATURDAY, 27 OCTOBER

Mrs. Robert Armitstead for Miss Elizabeth Armitstead at Stoke Court, Ludlow, Shropshire



HARLIP

Rosaline, daughter of Mr. George Walker, Q.C., and Mrs. Walker, of Moray Place, Edinburgh. Her dance is on 17 September

Olga, daughter of the Master of Lauderdale and the Hon. Mrs. Maitland, of Ovington Square, S.W.3, has her party at her London home on 31 October



IAN MAITLAND

Mrs. George Lowther for Miss Jane Lowther at Holdenby House, Northampton

Mrs. John Morant for the coming-of-age of her son, Mr. Edward Morant, and for her younger son, Mr. Simon Morant, at Roydon Manor, near Lymington, Hampshire

TUESDAY, 30 OCTOBER

The Hon. Mrs. John Acland-Hood for Miss Sylvia Acland-Hood at Haberdashers' Hall

WEDNESDAY, 31 OCTOBER

The Hon. Mrs. Patrick Maitland for Miss Olga Maitland at Ovington Square

SATURDAY, 3 NOVEMBER

Mrs. Philip Lockwood and Mrs. William Codrington for Miss Sarah Lockwood and Miss Tessa Codrington at Holywell Hall, Stamford, Lincolnshire

WEDNESDAY, 7 NOVEMBER

Mrs. Ralph Stockley for Miss Sally Stockley at the Hyde Park Hotel

FRIDAY, 9 NOVEMBER

Mrs. Charles Pretzlik and Mrs. William Stirling of Keir for Miss



Grania, daughter of Mr. & Mrs. Ean Stewart-Smith, of Stanley Hall, Halstead, Essex. She has a dance on 4 October

Anna, daughter of Mr. & Mrs. Robin Whitworth, of Peel Street, Kensington, W.8, is having a London dance given for her on 1 October



YEVONDE

Jacqueline Pretzlik and Miss Hannah Stirling in Sussex

TUESDAY, 13 NOVEMBER

Lady Madden for Miss Roseann Madden in London (cocktail party)

WEDNESDAY, 14 NOVEMBER

Mrs. Tom Rickard for Miss Priscilla Rickard at the Hyde Park Hotel (cocktail dance)

THURSDAY, 15 NOVEMBER

Mrs. Wykeham Lugard for Miss Penelope Anne Wykeham Lugard in London (cocktail party)

SUNDAY, 18 NOVEMBER

Mrs. Arthur Sutherland for Miss Susan Sutherland in London

THURSDAY, 22 NOVEMBER

Mrs. Benedict Eyre and Mrs. Anthony Brooke for Miss Elizabeth and Miss Tessa Todd and Miss Celia Brooke at Grocers Hall (small dance)

SATURDAY, 24 NOVEMBER

Lady Leather for Miss Hope Leather at Eden Park, Batheaston, Somerset (small dance)



TOM HUSTLER

Lady Jane Fitzalan-Howard, daughter of the Duke & Duchess of Norfolk, of Arundel Castle, Sussex. Her dance is on 14 December

Elizabeth, daughter of the Hon. Maurice & Mrs. Bridgeman, of Glebe House, Selham, Sussex, is having a party with Miss Jenny Lane Fox on 17 October



HARLIP

MONDAY, 26 NOVEMBER

Mrs. V. Churchill Simmonds for Miss Anthia Churchill Simmonds at the Dorchester

FRIDAY, 7 DECEMBER

Lady Jaffray for her daughter Miss Annette Worsley-Taylor (small dance)

FRIDAY, 14 DECEMBER

The Duchess of Norfolk for Lady Jane Fitzalan-Howard at Arundel Castle, Sussex

TUESDAY, 18 DECEMBER

Mrs. Josette Garthwaite for Miss Dominique Garthwaite at Claridges'

WEDNESDAY, 19 DECEMBER

The Hon. Mrs. Bridge for her daughter, Miss Phyllis Fox, in London

THURSDAY, 20 DECEMBER

Mrs. T. P. Rees and Mrs. Victor Durand for Miss Alys Rees and Miss Angela Durand in London

FRIDAY, 21 DECEMBER

The Hon. Mrs. Carter for her daughter Miss Pauline Willert, in Sussex



FALCON

Annette Worsley-Taylor, daughter of Lady Jaffray of the Manor House, Priors Dean, Petersfield. Her dance is on 7 December



Meet me at the fair

Debs and their escorts frequently liven up those late-season blues with an invasion of the Battersea Fun Fair (it's only a couple of minutes from Sloane Square). Falcon risked the whirling machines to take the pictures



Climbing up and, top, diving down; the tummy-turning Big Dipper. Front seats for thrills occupied by Miss Melanie Franklin and Mr. Richard Haslam

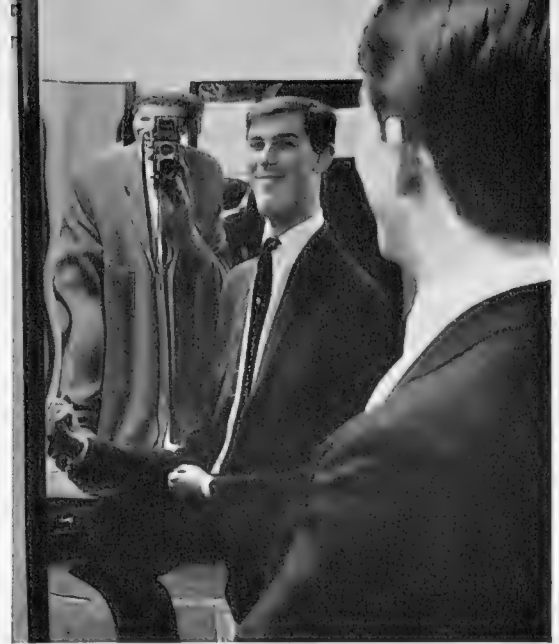
Variant for vertigo: Big Wheel enthusiasts. Right, Miss Rosamund Clifford Wolff and the Hon. George Lambert; below, Mr. James Young and Miss Jan Fairrie



The fair went round and round: Mr. William Feilding on the Helter-Skelter with Miss Bridget Trotter, who then took time off (right) to tackle candyfloss



Miss Diana Macleod and Mr. Richard Rowley on the Big Dipper



A new view of Viscount Feilding with a mutant-type Falcon behind



Top left: Making a splash, Mr. James Young and Miss Virginia Franklin

Left: Miss Annabel Freeman and Mr. Richard Haslam collect the winnings

Below: And suddenly there wasn't any floor; M Michael Doxford, Miss Susan Orsich and Mr. Robert Doxford on the Rotor



The noise-less aeronauts



Silently they swoop, turn and fall; silently they land, topple and seem dead when grounded. Their life is in the sky when using and mastering air currents — gliders before which everything (except balloons) must give way by law. Dmitri Kasterine took these action shots at the Lasham Gliding Centre in Hampshire. Their pilots devote their lives to them. There is a club house, and caravans for living quarters. Glidermen learn on Daisy, an open two-seater; they graduate to a single-seater and finally achieve free flight among the cumulus. Medals can be won in competition, but best reward is effortless mastery of the air

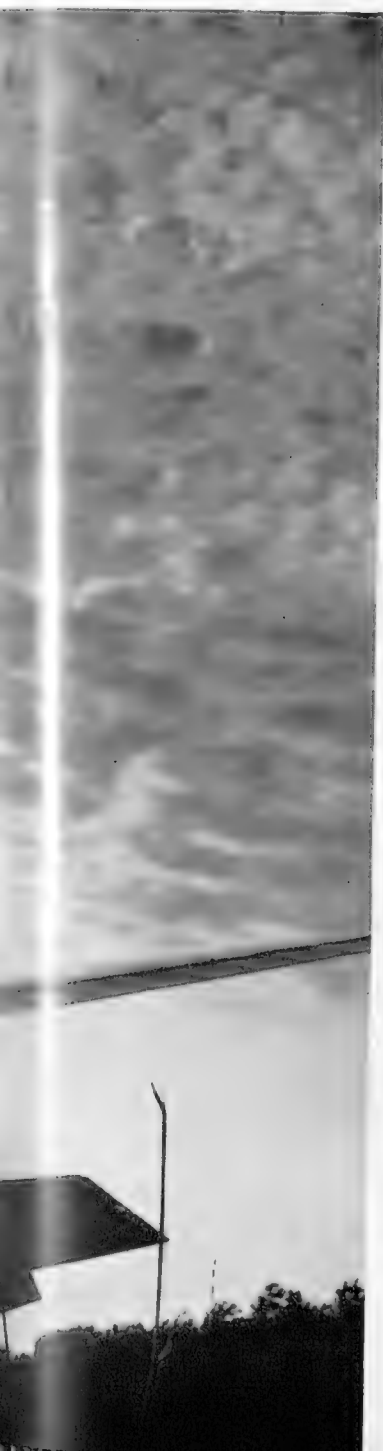


Mr. Gordon Hookings (champion glider pilot of New Zealand) with Miss Brenda Horsfield. Centre: Mr. George Collins. Right: Cmdr. Martin Seth-Smith, R.N., and Mr. Gordon Sharpe examine the drum of a barograph. Below: Skylark II parked with wing tip into breeze





Mr. John Everitt, an instructor, prepares for a flight. Below left: Mr. B. Skorupinski before take-off. Below right: Miss Lyn Boucher before her 5-hour flip





Cmdr. Martin Seth-Smith cleaning the nose. Centre: Mr. Derek Piggott, Mr. Ted Chubb, Mr. Don Green and Capt. Edward Sheppard. Right: Mr. Benon E. Lastowski and Mr. W. Lewandowski work on their trailer



Left: Mr. Philip Wills (right), chairman of the British Gliding Association

Right: Mr. John Simpson, gliding instructor and schoolmaster. He built a glider with the help of his boys at the school





*Silence in the sky. Above: An aero tow from an Auster.
Below: A Naval Olympia*



The big dive

Lord Kilbracken

AT 08.21 HOURS ON A FINE SUNNY MEDITERRANEAN morning, the crewman of *Sea Diver* hoisted the Link diving cylinder (of which I wrote last week) from its stowage position on the afterdeck, swung it out over the sea, then lowered it into the water. This was a routine operation I'd often watched before, but today was to be different: Ed Link, who is 58, intended to remain for eight hours at a depth of 10 fathoms, which would be longer by far than any diver had ever spent before at that depth and pressure. (In submarine and bathyscaphes pressure is maintained at surface levels.) The breaking of world records is often absolutely meaningless, even when accompanied by many fanfares of trumpets; on this occasion there were no fanfares at all at our moorings in Villefranche Bay, for it was simply the next well-planned step in a scientific programme. It would be an important advance in itself to spend a full working day, for the first time ever, at 60 feet; more significant, it would also indicate, once the basic principles had been proved valid, that weeks or even months could be spent submerged with more advanced equipment made on the same lines—and at far greater depths, up to even 200 fathoms.

The aluminium cylinder, 11 feet long with an internal diameter of 35½ inches, was in the water by 08.29; it floated there vertically, perhaps nine-tenths submerged, and a skin-diver—Ed's younger son, Clayton—went down to open its hatches. There are two of these back-to-back at the lower end of the cylinder ("A" hatch opens outward, "B" hatch opens inward); a third, "C" hatch, separates the small airlock compartment from the main chamber—effective length, 6 feet—which was now to be Ed's "home" for 14 or 15 hours, taking the final decompression period into allowance. Clay had completed this task by 08.45, and his father, who had been directing operations in slacks and sports shirt, went below to change. He was ready by 09.13, when with no fuss or ceremony he went over the side wearing blue woollen trunks, black rubber jacket, face-mask and flippers. Some 20 seconds later he could report by telephone to Commander Robert Bornmann, the U.S. Navy doctor who was in charge of the deck control post, that he was safely in the cylinder.

This had already been filled, before being put overboard, with the required breathing mixture of helium and oxygen, in the correct proportions and at surface pressure. It then took 10 minutes to close "A" and "B" hatches—"C" remaining open—where-



Ed Link gets into the diving cylinder

upon Ed reported: "Ready to submerge." He began winching himself down at 09.29, and reached the bottom at 60 feet just on 3 minutes later. He was still, at this juncture, hermetically sealed inside; he could have opened "B" hatch, but "A" would be immovable owing to the external water pressure. By closing the exhaust vent, he raised the pressure inside till it reached the equalizing level of 2.8 atmospheres. This was quickly accomplished; he reported "all hatches open" at 09.42, and could now leave his house-in-the-sea, and return to it, at will.

It was 10.08 when he made his first sortie, drawing his breathing mixture through a length of rubber hose which connected him via his face-mask to the main supply system. This was for a photo call: underwater cameramen from the *National Geographic* and *Life* magazines went down to get pictures. At mid-morning I slipped ashore in the dinghy to collect the ship's mail and the morning papers; there were several letters for Ed, so we decided to send them down to him, along with the *Herald-Tribune* and the *Reader's Digest*. (The latter became unreadable owing to moisture in the chamber: "Its stories *always* suffer from condensation," a witty crewman commented.) They were inserted in a screwcap glass jar and taken down by Clay; Ed then re-entered his "home" for half-an-hour of reading, during which he dictated replies to the most urgent letters by telephone to the control post. Even at 10 fathoms, business must go on. . . .

By now it was midday. Ed's wife, Marion, to whom this was (very nearly) just another working day, had begun to think of lunch. Ed's, it had been decided, would be just the same as ours: macaroni cheese with a lettuce-&-tomato salad on the side, followed by fresh fruits and biscuits. These were duly packed in plastic containers and carefully sealed with tape; the containers were put in a stringbag and taken down to the sea-dwelling, along with a vacuum-flask of coffee, at 13.15. Ed reported that his meal had reached him in excellent condition; to open the flask at that pressure, he simply pierced its cork with a hypodermic needle.

Ed spent much of the afternoon outside his cylinder; an old friend and colleague, Dr. Harold Edgerton, of the Massachusetts Institute of Technology & Science, was aboard *Sea Diver* with some experimental mud-pinging apparatus which he had recently been developing, and the two inventors now worked together at putting

it through its paces—the Doctor in the dinghy, Ed on the ocean floor. This in itself was important research work; it was also intended to prove that lengthy tasks could be performed at depths which had never before been feasible.

By 17.42, Ed Link had spent exactly 8 hours at a pressure of 2.8 atmospheres; all previous records had long since gone by the board. Having thus achieved his target, he re-entered the cylinder for the last time that day and closed the hatches behind him. An orthodox diver, to avoid the bends after 8 hours at 10 fathoms, would now have to ascend very gradually: an hour at 30 feet, two hours at 20 feet, three hours at 10 feet. This would involve a total of 14 hours actually in the water, without any nourishment, which is the main reason why it had never till now been possible. Once Ed had closed his hatches, he could immediately have returned, if he had wanted to, to the safety of the ship, though he would still have had to spend those six hours in the cylinder, gradually bringing back the internal pressure to normal; but he would be warm and fairly comfortable—and he would also be able to eat. This ability to return at once to surface level, albeit in the cylinder, would be valuable, for example, if the weather deteriorated, or in other possible emergencies; in the flat Mediterranean calm which we were then experiencing, Ed was in no hurry to return aboard. He actually stayed submerged till 20.01, at varying depths between the sea bed and the surface. At 19.29 we sent him down his dinner: hot roast chicken and baked potatoes; a *macedoine* of marrows, peas and carrots; a tomato salad; tapioca pudding; a hunk of Gruyère cheese. The whole washed down with another flask of coffee.

When Ed was finally hoisted aboard, he still had a further 3½ hours of decompression to go. The cylinder is stowed horizontally on deck, so Ed could then lie down—for the first time since leaving his bunk that morning. He promptly fell asleep. At 23.44, Bob Bornmann opened the hatches, internal and external pressures having again been equalized: "Time to wake up, Ed; you can come out now," he said. It was 14 hours and 31 minutes since he had first entered the cylinder.

And no one could have been more matter-of-fact about it. A kiss for Marion; a celebratory brandy. And then, without more ado, he set about considering all the implications of the mass of technical data acquired one way and another in the course of that long, long day.



LE STYLE ANGLAIS

LACHASSE. Morning appointments around town, autumn country weddings—suit with longer jacket and lean skirt, a double kick pleat at the back for easy movement. Dashing extra: long fringed scarf tied at the back. In cerise wool from Ducharne. Pink and white pleated jersey cloche by La chasse

Presenting collector's items from the London Collections chosen by Elizabeth Dickson to coincide with the end of holidays and the time when every well-dressed woman must take ruthless stock of her wardrobe. Featured here are never-out-of-place clothes created for the English way of life—the restrained tailored suit, the pleasing little restaurant dress, the dramatic coat lavished with fur and the perennial debutante ballgown. John Donaldson took the pictures

HAIR BY CARITA



LE STYLE ANGLAIS

STIEBEL. Young dress to love and remember—perfect for the Little Season whirl. Full skirt and plain bolero in ivory damask by Ducharne, cummerbund in petal pink satin. Ruby and diamond bracelet set in gold, Asprey

CREED. Tailored for a mature elegance, the urbane suit. Long narrow jacket with black ribbon insets tracking the sleeves, straight skirt. Flattering high-necked cravat fastened with gilt pin. Black wool by Dormeuil. Shaggy white melusine hat trimmed with black ribbon by Simone Mirman





LE STYLE ANGLAIS



MICHAEL. The travel and weekend hibernation suit—gentle shapeliness with a longer jacket, slim skirt and detachable sable ruff. More sable trims the high-crowned brown felt hat by Graham Smith. Suit in sharp turquoise tweed by Ducharne

AMIES. Abrahams' marron satin dress and coat ready to fit into an elegant routine on the after-five schedule. Equally at ease in a crowded social programme is the slender, sleeveless dress worn with or without coat partner lined in white satin. Snuff velvet bandeau with bows and amber baubles, Carita

HARTNELL (*opposite page*). The beaded bodice and vamp, lean line—chief innovation on the social scene for evening dressing. White draped jersey by Couture Fabrics has a looped panel at the back, the bolero top embroidered in gleaming gold bugle beads and pearls

MATTLI (*below, left*). Internationally loved, the little black dress with shoestring straps and bolero top. Hemline and top emphasized with passementerie and jet fringe. Wool zibeline by Staron. White ermine beret with osprey pompom by Rudolf

LE STYLE ANGLAIS

PATERSON Sumptuous restaurant tunic with double tier hem and sleeveless top; only adornment is the self-belt tied with a flat bow and a topaz clip pinned above it. Cover up for earlier evening: brief jacket gently cropped at the front. Raisin brown silk from Staron







CAVANAGH. Full-length shirtwaister for country house dances, fireside evenings. Less formal than a ballgown but with plenty of nonchalant grace. In hazy dawn hues of delicate blue, mauve and shaded pinks, the waist belted with a flash of gold. Printed silk organdie by Liberty

SQUARE DEALS ROUND THE HOUSE

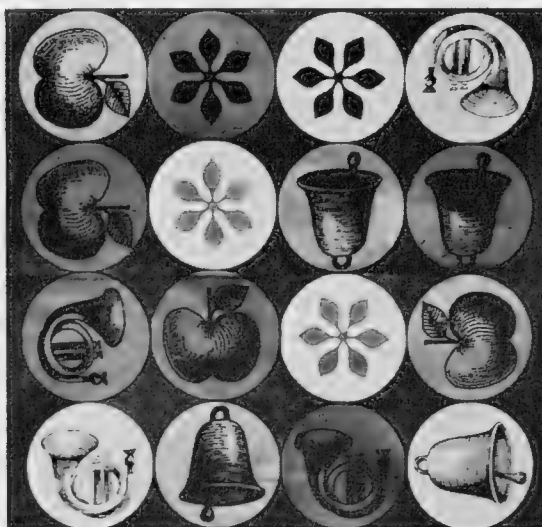


TABLE TALK: Green baize tablecloth (left) set off by old engraving designs on beds of hot pinks and reds is the newest thing to put on the table. From a new hand printed Swedish range called Julringar, imported by Finmar, 21s. from Heal's in October

WHIZZING DRINKS: Howard Foss have perfected an efficient whisk called the Whippet which flips round faster than the eye can track. It is equally good at shaking up milk, eggs, or making smooth blends of drinks. The beaker is unbreakable, see-through; the casing colours to choice. 59s. 9d. makes it a bargain buy

SPACE DEAL: Hille's new goodlooking sofa switches into a bed (right) by a swivel-back. The Mk II is designed by Robin Day, costs from £55 9s. It looks like a sofa, not a converted bed; can be covered to choice

TOY DEAL: Galts of Great Marlborough Street make a tidy piece of furniture for an untidy child. Their Toy Tidy has nine drawers, measures 33 inches high, 10½ ins. wide, & 15 ins. deep. Costs 84s. plus 5s. for postage (send for their catalogue if you want to know what it looks like). Good sense too is their painting easel which folds flat and caters for two young painters with trays both sides. Paint can be put direct on the specially prepared surface and wiped off: 59s., carriage 5s. 3d. A strong coverall plastic apron is good protective covering and costs 4s. 6d.



SWITCH DEAL: Morphy-Richards Switch Robot will switch on any electrical appliance for any delay period up to 18 hours. So an electric blanket, a heater, an oven can be set working automatically: £3 15s. New too (left) is their tiny fan heater (about 4 x 10 x 9 inches) which heats a room as quickly as a 2kW convector. Three fan speeds blow hot air in winter; help to keep air on the move in summer: £8 12s. 4d.

DELAYED ACTION: Mechanization in the home makes it possible to switch on anything electrical by neat switches. The Ven-O-Set by Venner will turn on an electric blanket, a radio, an oven while you are 100 miles from home. Harrods and Selfridges have it: £3 15s.



VERDICTS

PLAYS

GENTLEMEN PREFER BLONDES PRINCES THEATRE
(DORA BRYAN, ANNE HART, DONALD STEWART,
BESSIE LOVE, GUY MIDDLETON)

Ever-loving Lorelei

BACK IN THE 30's HOLLYWOOD PURSUED A curious but highly commercial policy of making small package-deal musical films that usually had the words *Gold Digger* in the title. These alternated with productions in a similar genre called *The Big Broadcast* of this or that year—1928 or 1940 would have made very little difference since the entertainment offered was precisely the same. The stars were popular Broadway or radio comedians, dancers and singers and there was sometimes the pretence of a plot though nobody bothered too much about that. One constant was the presence of a dumb blonde, nubile of body, noble of soul, dependable always when the action flagged for the ultimate in wisecracks. And some of them were pretty ultimate. She was never the leading lady—it took Anita Loos to set up that particular establishment, and on Broadway, not in Hollywood.

But it was good training and we became accustomed on both sides of the Atlantic to a paternal, almost proprietorial, certainly tolerant view of the girl with the henna hair, the cash register mind and the heart of gold. In point of fact the archetypal figure of the blonde with a penchant for well-heeled gentlemen was complete in every detail to the public mind some years before Miss Anita Loos created Miss Lorelei Lee. It followed, of course, that the Broadway show could hardly miss—that it would be filmed and would in due time come to London.

The trouble was that it took some twelve years to do so, by which time Lorelei had become a legendary character. And legends as any impresario will tell you, are traditionally hot to handle. The fact that no salves or unguents were needed after the first night of the London production of *Gentlemen Prefer Blondes* at the Princes Theatre was due to the prodigious, though happily not single-handed, efforts of Miss Dora Bryan. She had, it must be confessed, a majority support from her audience, but this was hardly surprising since, whatever Miss Bryan happens to be playing, audiences have a habit of cheering Miss Bryan.

But on this occasion she was playing Lorelei Lee and the question must be asked, since we obviously can't avoid it, did she come over in the part. Was Dora, Lorelei? It's a foolish question of course. One might as well ask was Olivier Richard III, or Dame Edith Lady Bracknell, or even Henry Irving, Mathias. Naturally they were while



Dora Bryan returns to the West End stage as the heroine of the musical version of *Gentlemen Prefer Blondes*, adding comic richness to the part of Lorelei, the prototype gold-digger

the performance lasted. Nobody expects an actor to be anyone other than the person he plays. The right question to ask is whether he does it well or badly. In Miss Bryan's case the answer lies in a word and the word is well. This despite an opening chorus that had me badly worried about what was to come next, and some settings and scenery that might well have been designed in those very '20s of which we all seem so fond and carried on then over the years by way of various touring companies to arrive in nice time for opening night at the Princes.

From the chorus on the quay we ascend to the sundeck of one of those cruise liners that so often sink beneath the weight of English musical comedy. This one, I am glad to say, remained afloat and the assembled ship's company was further enlivened by the appearance of that adorable American Miss Bessie Love, an actress to my mind of whom far too little has been made during her chosen residence in this

country. Things cheered up even more with Miss Bryan's delivery of *The Girl From Little Rock* to the accompaniment of a weird little schottische she danced close to the orchestra pit in a manner which reminded me of yet another sound trouper, Miss Cicely Courtneidge. From which you'll gather that Miss Bryan discarded the wiles of the vamp—which Lorelei essentially is—for those of the comedienne—which Miss Bryan essentially is.

While all this is going on—and a great deal goes on though there's no story to speak of—an obviously devoted cast offers the kind of support that a leading lady has a right to expect. I nominate for honoured mention—though not in any order of merit—Miss Love, Mr. Guy Middleton, Miss Dorothy Shaw, Lorelei's hard-trying chaperone and girl of all work, the admirable Mr. Donald Stewart and Miss Valerie Walsh as the failed chorine Gloria who has, incidentally, one of the nicest adagio twists in the business.



French actor Sammy Frey and American actress Susan Strasberg (daughter of the Method pioneer) photographed on location while making a film in Italy



FILMS

ELSPETH GRANT

LIFE FOR RUTH DIRECTOR BASIL DEARDEN (MICHAEL CRAIG, JANET MUNRO, PATRICK MCGOOHAN, PAUL ROGERS) **BIRD MAN OF ALCATRAZ** DIRECTOR JOHN FRANKENHEIMER (BURT LANCASTER, KARL MALDEN, THELMA RITTER) **HEMINGWAY'S ADVENTURES OF A YOUNG MAN** DIRECTOR MARTIN RITT (RICHARD BEYMER, ARTHUR KENNEDY, PAUL NEWMAN DAN DAILEY)

Sapphire's successor

YOU, OR AT ANY RATE I, REALLY HAVE TO HAND it to Messrs. Michael Relph and Basil Dearden: their courage in tackling controversial subjects and the fairmindedness with which they (and their scriptwriters) allow every party to an argument to say his say are quite remarkable. I think you will find **Life For Ruth** every bit as

absorbing as their earlier film, *Sapphire*.

Mr. Michael Craig and Miss Janet Munro, the loving father and mother of an eight-year-old girl who has been severely injured in an accident, are told by the hospital doctor, Mr. Patrick McGoohan, that the child will die unless she has a blood transfusion: before giving it he asks the parents' permission. He is appalled when this permission is refused on religious grounds.

Mr. Craig belongs to a sect that forbids the "taking of blood." He quotes from the Bible: "Whatsoever man eateth any manner of blood, I will set My face against that soul." He will not have his daughter's earthly life saved at the expense of her eternal life in Heaven.

To the agnostic doctor, Mr. Craig's faith is nothing but stupid superstition but, as the child's mother appears to share it, there is nothing he can do. Once Mr. Craig has signed a document accepting full responsibility for the consequences of his refusal,

the hospital authorities are powerless. The child dies—and at the inquest which Mr. McGoochan forces, a verdict of "Accidental Death" is returned. It is little consolation to the distraught mother that her husband's action is thus condoned (in her heart she now blames him for the loss of the child)—and it certainly does not mollify Mr. McGoochan, who regards Mr. Craig as nothing short of a murderer.

When Mr. McGoochan succeeds in securing a warrant for Mr. Craig's arrest under the Prevention of Cruelty to Children Act, it is clear that a religion as well as a man will be on trial. Mr. Craig needs his faith as never before. His wife, his neighbours, the local newspaper and a mass of public opinion are against him: it takes a Jewish lawyer (splendidly played by Mr. Paul Rogers) to point out that many of those who condemn him are bound by equally rigid dogmas in their own religions.

The pros and cons of the case are manipulated by the scriptwriters with the skill of jugglers—and I wouldn't dream of spoiling the film for you by revealing the outcome: you must see it for yourself. Both Miss Munro, whom I had not previously suspected of emotional depths, and Mr. Craig give harrowing performances—and Mr. McGoochan is impressive as the implacable doctor.

Based on the biography of Robert Stroud, by Mr. Thomas E. Gaddis, **Bird Man Of Alcatraz** is surely the severest possible indictment of the U.S. Federal Prison system: it is also a profoundly moving and superbly made film. In 1909, Robert Stroud was sentenced to 12 years' imprisonment for

manslaughter. While serving this term, he killed a brutal prison guard and was condemned to death in 1916. President Woodrow Wilson, petitioned by Stroud's mother, commuted the sentence to one of life—and for 53 years the prisoner, now in his 70s, has been kept in solitary confinement. His many applications for parole, for which he was first eligible in 1937, have consistently been refused. Why? Because, one gathers, he defied the prison system and remained unbroken by it.

Mr. Burt Lancaster's performance as Stroud is, I think, the finest of his career. He makes him a harsh, unfriendly, self-reliant man of great natural intelligence but little education—and the story of his self-rehabilitation as a human being is the more poignant for that. A fledgling sparrow he finds in the exercise yard where he walks alone sparks off an interest in birds. He rears it on a diet of prison scraps and cockroaches and teaches it tricks. The new prison warden appointed to Leavenworth is (the film is less explicit here than the book) publicity-minded—eager to impress upon prison visitors the humane way in which his cons are treated: he allows Stroud to keep canaries. The prisoner develops an intense interest in his birds, studies their sicknesses, embarks upon research (with a microscope supplied by a decent guard, Mr. Neville Brand), reads endlessly and eventually writes the definitive (at that time) textbook on avian diseases.

Its publication arouses interest—a bird-loving widow (Miss Betty Field) is allowed to visit the prisoner. Stroud, invoking a law that goes back to the time of the

Louisiana Purchase, marries her: the story hits the headlines—and this is his undoing. He is deprived of his birds and his privileges and is transferred to Alcatraz—to sweat out the years in solitary under a rule of silence.

He writes a critical volume on penology—by now he knows as much about caged men as about caged birds—and it is promptly confiscated by the warden (Mr. Karl Malden) who has known Stroud for 35 years and resents the very qualities in him that he should admire if the rehabilitation of prisoners is his real goal. Even Stroud's pacific intervention when a crowd of frenzied convicts stage a riot fails to win him his parole. He has refused to conform, he has refused to be crushed—he is still in prison, though hundreds of other killers, in his lifetime, have been paroled with less justification.

The film ends with his transfer, in 1959, at the age of 72, to a Federal prison hospital at Springfield, Missouri—and his meeting with Mr. Gaddis (Mr. Edmond O'Brien), the chronicler who was determined that Stroud's story should be made public—and to hell with the authorities. It is a long film—two-and-a-half hours—but I wouldn't have missed a minute of it.

The early part of **Hemingway's Adventures Of A Young Man** is excellent—the 20-year-old would-be writer (Mr. Richard Beymer), escaping from a possessive mother (Miss Jessica Tandy) and an ineffectual father (Mr. Arthur Kennedy) falls into strange company—but when the film degenerates into a rough study for *A Farewell To Arms*, sentimentality drowns it as in a sea of treacle.

BOOKS SIRIOL HUGH-JONES

THE LITTLE OTTLEYS BY ADA LEVERSON (MacGIBBON & KEE, 30s.) **PEDIGREE** BY SIMENON (HAMISH HAMILTON, 25s.) **APPRECIATIONS** BY CLIFTON FADIMAN (HODDER & STOUGHTON, 18s.) **A LOT TO REMEMBER** BY JOAN GRANT (HALE, 18s.) **KNOW YOUR OWN I.Q.** BY H. J. EYSENCK (PELICAN, 3s. 6d.) **CHEMMEEN** BY THAKAZHI S. PILLAI (GOLLANCZ, 18s.) **THE NINE QUESTIONS** BY EDWARD FENTON (WORLD'S WORK, 12s. 6d.)

Bitter-sweet Ada

THREE LINKED NOVELS BY ADA LEVERSON, FIRST published between 1908 and 1916, **The Little Ottleys**, have just been republished. The author was that remarkable lady who was Oscar Wilde's Sphinx, and she remained his true and loyal friend at a time when many lacked any such courage. Everyone has always known about her as a legend, practically no one has ever read a word she wrote. Her remembrancer now is Colin MacInnes, who has written a loving and enormously sympathetic foreword to this edition—a foreword which incidentally affords some of the most sensible sentences ever written about Wilde.

Ada Leverson's talent is witty, very cool indeed, detached yet affectionate about her characters, amused and indulgent. She used words with great freshness and with a little shock of elegance, so that events which seem on the surface worldly and trivial come across finally with a deeper importance. The epigrams are unexpected, the

elegance of the writing has a very personal ease, rhythm and lightness about it, an astringent quality which cancels out the hothouse climate of the setting. The Ottleys—minor figures in the first novel, then off foreground importance—are a young married couple with two children, and the whole story is the tragi-comedy of a marriage, told with great surface brilliance and quite serious tenderness of heart.

I am not entirely devoted to Edith Ottley, the heroine of the trilogy, who seems to me a woman of more character than charm, but Bruce, her impossible husband, is one of the greatly comic husbands in fiction. Part of the magic of *The Little Ottleys* naturally lies in the fascinating period detail—this being the lost world up to the First World War, when it was scandalous for a girl to walk in Kensington Gardens with a young man unchaperoned, a very modest household included nurse, governess, maid, cook and parlourmaid, and a lady could be enchantingly surprised by a gentleman calling while she was standing by the piano "trying over a song."

I have a feeling Mr. MacInnes overrates Ada Leverson slightly—which is an agreeable thing to do anyway—but in any event she was always someone we should have met before. And judged sheerly as pleasure-givers, these three graceful bitter-sweet little novels are hard to beat.

Briefly . . . Simenon's immensely long novel **Pedigree** was begun in the 1940s as an autobiography to give his young son—the author was at that time expecting to die within two years on the evidence of an inaccurate X-ray—and turned into a novel on the advice of Gide. It is a sad, relentlessly

bitter story of the life of a young boy in Liège from his birth in 1903 to the end of the First World War. (Simenon's Liège and Ada Leverson's London, at the same point of time, might exist on two separate planets.) The boy's father is gentle and affectionate, his mother hysterical, obsessed with her health and savagely Puritan. I found it a profoundly depressing book, which is probably precisely what Simenon intended. . . . **Appreciations** is a collection of essays by the American critic Clifton Fadiman, selected by Peter Green, and specially memorable for a couple of plaintive, not to say quietly desperate essays—for which I raise a ringing cheer—on the works of Faulkner and Gertrude Stein, and a brilliant dissertation on puns. . . . Joan Grant, the curious lady who can clearly remember what life was like in the days of the Pharaohs, has written a rather rum chunk of autobiography called **A Lot to Remember** about the time she spent living in France in the Lot—the straightforward gossipy stuff, light-hearted and pleasant, the reconstruction of the past curiously turgid and unreal, and the title more than one can easily bear. . . .

Know Your Own I.Q. by H. J. Eysenck is a rather jolly and—to me at least—completely frivolous little book on a level, for entertainment value, with the *Penguin Crossword Book*. There are eight half-hour tests provided, you are put on a sort of Scout's honour not to look up the answers, the questions seem to me a series of neat tricks that bear precious little relation to any sort of intelligence that I recognize—and when you have determined your own

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I.Q., what in heaven's name are you going to do about it? (There was more simple fun to be had in the old Weekend Book game of marking yourself and your friends under the delectable headings of charm, wit, sex-appeal, beauty, etc., and less effort was involved.) . . . **Chemmeen** by Thakazhi S. Pillai is a simple Indian love story which

I found rather hard to follow, but which is a mad success in India. Santha Rama Rau, who writes the introduction, says it is that strange and wonderful thing, an Indian best-seller, a statement cut down, with telling simplicity, on the jacket into "a strange and wonderful thing," . . . and **The Nine Questions** by Edward Fenton is

a fairy-story morality for children, based on the pattern of the poor unknown founding's quest for his true identity. It has the odd echo of George Macdonald, and clearer ones of *The Wizard Of Oz*. It ought to have come off splendidly and somehow misses, maybe through an overdose of well-meaning and solemnity.

RECORDS **HERALD LASCELLES**

LET'S SWING! BY BUDD JOHNSON **MEET YOU AT THE JAZZ CORNER** (2 VOLS.) AND **JAZZ MESSENGERS** BY ART BLAKEY **MODERN SOUNDS IN COUNTRY AND WESTERN MUSIC** BY RAY CHARLES **DYNAMIC ADVENTURES IN SOUND** BY MEL HENKE **THE FOURTH DIMENSION IN SOUND** BY SHORTY ROGERS

Lucky number—five

MANY LEADERS REGARD A QUINTET AS THE optimum number in a jazz group today, prompted as much by economic factors as by musical fashions. Budd Johnson's **Let's Swing!** (SVLP2015) is typical in its field, featuring Budd on tenor, with his brother Keg on trombone over a three-piece rhythm section. The leader can claim a broad background, having made his first record in 1929, and then appeared on a session with Armstrong in 1933. He served as deputy leader with Hines's big band in the early 40's, and in the same period was on Thelonious Monk's first recording session. In this new album he appears sometimes as a Lester Young pupil, sometimes as an ardent disciple of Coleman Hawkins. Whichever way you hear him, you will appreciate that he

knows how to make the music swing, and that counts for more than anything today. Budd's version of Gershwin's *Someone to watch over me* proves this more effectively than anything I can write—the performance comes so near to finality that it is like watching one's favourite tree being cut down.

Art Blakey's Jazz Messengers are probably the most consistent purveyors of the modern style, hard and hot in their approach, yet linked to the old bop idiom in thought and composition. Their two volumes for Blue Note **Jazz Messengers**, and **Meet You At The Jazz Corner** (BLP4054/5) were recorded live at "The Jazz Corner of the World," one of the West Coast's most renowned jazz spots. Lee Morgan's trumpet is incisive but never aggressive, whereas Wayne Shorter's tenor falls frequently into the latter description. Blakey himself is blatantly noisy on occasion, and takes untold liberties with the beat, but still manages to convince his listeners that this is the loudest and best quintet playing today. Bobby Timmons helps out well in the piano department, but the odds are against him. An earlier album (CSD1423) adds trombonist Curtis Fuller to the group, but the message is basically the same, though the ensemble sounds more compact.

I was slightly taken aback by Ray Charles's **Modern Sounds in Country & Western Music** (CLP1580). Bearing in mind his earlier jazz-tinged performances, I thought I was in for a musical treat which might also provide an easy link between contemporary American folk and jazz music. Instead I heard nothing but mundane pop interpretations of other people's themes, backed by choirs and strings and things. A quick hearing of some albums issued earlier this year made me realize that his trend away from jazz had set in some time ago.

The stereo workshop series introduced by Warner Bros. has much to interest the technically minded listener. Mel Henke's **Dynamic Adventures In Sound** (WS8103X) consists mainly of novelty pieces and effects, all elaborately charted and annotated for those who wish to know how it is done. The sinking of a boat, for instance, is achieved by blowing into a glass of water with a straw! Shorty Rogers's **The Fourth Dimension In Sound** (WS8102) is aimed more at jazz lovers, but is too contrived to contribute greatly to the jazz saga. Even so, it reveals the listening potential that can be explored by this type of recording technique, and one can only hope it will eventually be used to good effect on a really worthwhile band.

GALLERIES **ROBERT WRAIGHT**

20TH-CENTURY WATERCOLOUR MASTERS VEVEY, SWITZERLAND

The surrender of Vevey

THE IDEA WAS TO GET AWAY FROM THE remorseless round of art galleries—to travel through France, carefully avoiding "centres of culture," into Switzerland where, we fondly imagined, the temptation to depart from the normal round of healthy holiday hedonism would be negligible, and then on to a little place on the Riviera that we knew for sure never heard the word "art" from one year to the next.

All went exactly according to plan until, less than 20 miles short of the Swiss border, we caught a glimpse of a poster carrying a reproduction of a superb landscape painting and the brief, tantalizing text: *Ville d'Ornans—Exposition Gustave Courbet—spectacle lumière sur la Loue*. The temptation to find the exhibition and echo Gauguin's greeting, "*Bonjour Monsieur Courbet!*" was irresistible. But we resisted it (the regrets came later) and drove strong-mindedly through the town, nearly running over a 100-year-old dog that had just stepped out of the Master's *Funeral at Ornans*, and careered on into Switzerland.

There, the first thing that met our one-track eye was an announcement that in the small town of Coppet, made famous by Madame de Staël, there was an exhibition celebrating the tercentenary of Gobelins

tapestry. It is in the lovely park-surrounded château inherited by Madame de Staël from her father, and it includes masterpieces of weaving from the Louvre, Fontainebleau, Compiègne and Malmaison. Only a few miles farther round Lake Geneva we found that there is another big exhibition of tapestries at Lausanne.

In Geneva there is a show called *Chagall & the Bible* and another, *Sixty Years of French Painting*. In Basle, Braque, Gris, Léger and Picasso are brought together under the title *Le Cubisme*, and in Zürich visitors are offered *Sir Joseph Robinson, 1840-1929* (must remember to look him up when we get back). Lucerne is honouring Bissière with a big one-man show and Neuchâtel is doing the same for Maurice Brianchon. We resisted them all, but finally succumbed at Vevey where, at the Musée Jenisch, a big banner shouted: *De Cézanne à Picasso—Les Maîtres de l'aquarelle au XXème siècle*.

This is an exhibition well worth travelling a few hundred miles to see. The title has been stretched to include a number of artists (Boudin among them) who, like Cézanne, are strictly of the 19th century but whose roles as precursors of, and influences upon, 20th-century watercolour painting are important. But the most marked division between the artists represented here is not that between old and new but that between two basically different approaches to, and modes of using, watercolour.

There are those who, like Signac, think of watercolour painting as *une sorte de*

memorandum, capturing quickly fleeting impressions of nature with deft, transparent touches of colour in juxtaposition. But others, of whom Honorary Royal Academician Dunoyer de Segonzac is the most distinguished alive today, believe that watercolour can be used legitimately to build up form and density in much the same way as oil colour is used, and that watercolour is a sister of, and on equal terms with, oil painting.

The division is not, of course, sharply defined. Raoul Dufy, for instance (there are many superb Dufys in the exhibition), painted with miraculous deftness and his colour is as transparent as coloured glass, but his watercolours are finished paintings, complete and self-sufficient. But it is interesting to see how most of those artists—they are very many and very good—who have made a contemporary "renaissance" of watercolour painting in France, still incline towards one or other of these basic attitudes.

Outstanding among the exponents of the juxtaposed-colour method are Yves Brayer and Raymond Legueult. Most spectacular use of the superimposed-colour method is made by Michel Ciry whose very large industrial and rural landscapes are charged (sometimes overcharged) with dramatic tonal contrasts and meretricious brush drawing. But the most assured masters of the medium are those, like Brianchon and Planson (and Segonzac himself), who have created for themselves individual styles that are compromises between "juxtaposition" and "superimposition."

AUTUMN IMPULSE BUYING



BARRY WA

Falling for something pretty that will take a capsule wardrobe of make-up to the theatre, will slip into a bag as an outsize compact. Hand-made in France, a tortoiseshell oblong with a place for everything: comb in a slot, lidded portion for powder, spaces for shadows, lipsticks. Alongside are square and rounded alternatives in tortoiseshell too: Long, 8 gns.; round, 3 gns. and square £2 12s. 6d. at Liberty. Next door is one of the most touchable scent bottles—a plain and simple hand-made glass apple with a ground-glass stalk stopper. It is perfect

to keep as a decanter on a dressing-table because it takes just enough to last long enough without running the danger of being spoilt by exposure. By Kosta of Sweden, imported by Finmar, £5 10s. from Marshall & Snelgrove. Alongside: Re-think spray by Marcel Franck has a screwtop which twists to stop the scent escaping plus a filter which syphons the liquid up the bottle. Cut glass with a gilded top: 27s. 6d. Scaled down hairspray by Helene Curtis to carry around with a few days' supply is in her famous Go Gay formula to suit three hair types.

4s. 11d. for the refillable container. Best news for nails in years is the new collection by Dior which includes a super base, cuticle remover, top coat, drying oil, cream apricot, and remover. The varnish itself is in all the subtle colours that look so good on autumnal brown hands—starred for prettiness are 402 (brownd-pink), 002 (silvery white) and 502 (an apricot-brown). The cream varnish costs 8s. 6d., the pearly version 11s. 6d.

GOOD LOOKS BY ELIZABETH WILLIAMSON

DINING IN

Helen Burke

Luxury livers

ONE EITHER LIKES LIVER AND OFFAL in general, or the very thought of them revolts one. But even those who do not like this lowly food often make an exception of chicken livers. The big stores sell them at a fair price and places where spit-roasted chickens are for sale seem to have plenty of livers. I can buy a pound of chicken giblets for 1s. 6d. and 3 to 4 oz. of them will be livers. So I buy double the amount and we have beautiful chicken giblet soup and enough chicken livers for my own favourite dishes with them.

Here, for 4 servings, is one—CHICKEN LIVERS, MY WAY—which is ready in a matter of 15 to 20 minutes, if everything has been prepared beforehand. Trim 7 to 8 oz. of chicken livers and cut each into 2 to 4 pieces. Cut 4 rindless rashers of unsmoked bacon into 1-inch pieces. Fry the bacon first to extract the fat. (I use a very large, strong aluminium frying-pan.) Add a thinly sliced $\frac{1}{2}$ Spanish onion and fry to the point where it begins to colour. Add 3 to 4 tablespoons of hot water, a thinly sliced green sweet pepper and 1 to 2 chopped skinned and deseeded tomatoes. Cover and cook all together.

Remove the lid and dry off the vegetables over a low heat. Push them and the bacon to one side of the pan. Raise the heat, add a tablespoon of pork or bacon fat to the "bare" piece and quickly cook the prepared livers in it. Now push them also to the side and work a small tablespoon of flour into the fat in the pan, adding a little more if it is dryish. When the flour is well worked in, add a cupful of giblet or other stock and cook to a thick, creamy consistency. Work the vegetable-bacon-liver mixture into the sauce, scraping the bottom of the pan to release the residue. Season with salt and freshly milled pepper to taste. If you like, you can also add a tablespoon of sherry or whisky and let it bubble a little.

Serve this mélange on a bed of boiled rice or in the centre of a circle of rice and sprinkle it with freshly chopped parsley. Additions, if you like it, are the juice from a pressed clove of garlic and, if you want them, 2 to 3 oz. of sliced mushrooms, fried with the green pepper.

Sometimes I make a simple CHICKEN LIVER PÂTÉ, which takes little time and is very good.

Prepare 8 oz. of chicken livers and cut them into small pieces. Fry 4 chopped rashers of unsmoked streaky bacon and a finely chopped small onion in an ounce of butter for a few minutes. Add the juice from a clove of garlic, if liked, and the livers. Cook them lightly as they should be pink inside. Turn all, including the pan juices, into an electric blender. Add a tablespoon of brandy and a pinch each of powdered bay leaf, thyme and mixed spice and switch on. When it becomes a smooth paste, taste it and add seasoning to your liking.

Work 2 oz. of butter to a soft creamy stage in a basin and beat the mixture into it. Press into a small loaf-shaped dish, cover with melted butter and store in the refrigerator for a few days.

If there is no electric blender, pass the bacon, onion and livers twice through the fine cutters of the mincing-machine, then beat in the remaining ingredients.

Two or three fairly finely chopped chicken livers help towards the making of a very fine and flavoursome stuffing for roast chicken. Fry 1 to 2 chopped rashers of bacon and a chopped small onion. Add the livers and fry together for a few minutes, but do not overcook. Add a pinch or two of powdered thyme, the grated rind of half a lemon and a tablespoon of sherry. Cook for a minute, then sprinkle in 4 to 5 tablespoons of fine breadcrumbs and strained giblet stock to moisten. Taste and season with salt and pepper.

Mix well together and leave to become cold. Finally, add a dessertspoon of freshly chopped parsley and, if the filling is not moist enough, a little more stock. Stuff the bird with the mixture and bake it in the usual way.

As a change, here is a CORN & SMOKED HADDOCK dish. For 4 to 6 people, poach a medium-sized smoked haddock in a little milk. Remove the skin and bones and flake the fish. Melt an ounce of butter, blend a tablespoon of flour into it. Away from the heat, add the milk in which the fish was cooked, with further milk, if required, to make a smooth sauce. Season to taste. Simmer to cook the flour. Add a drained can of whole kernel corn, the flaked fish and 2 chopped hard-boiled eggs. Heat through. Serve on hot buttered toast.



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MOTORING

Dudley Noble

A status symbol & holiday ideas*The Mercedes-Benz 190**The Dormobile with roof raised*

THE MERCEDES-BENZ IS A STATUS SYMBOL CAR in Germany; if the Schmidts have a 190 they probably feel inferior to the Brauns with their 220, but I have been trying out a 190, and felt no inferiority complex at all. Since its smartening up last autumn, it is handsome with modern lines. Engine performance was amazing: the 1900 c.c. four-cylinder toted the 25 cwt. car along in a manner that spoke of three litres or more under the bonnet. On the Maidenhead bypass (M4) the speedometer was showing a full hundred, and I don't think it was all that fast—at least 95 genuine m.p.h. the car must have been doing, and that for an under 2-litre job is quite quick.

One thing that impressed me particularly was the precision with which the car was made. I hate to say this, but I do wish the British could match, in a reasonably priced car, the craftsmanship that goes into this German car, listed here at £1,926—basically it is £1,400, and in that figure is included 30 per cent import duty. If we should go into the Common Market there seems little doubt that the Mercedes-Benz will extend the fascination of its three-pointed star mascot across the Channel, because it competes in a market which is none too well covered by the British product at the present time yet is in considerable demand from both private owners and companies.

Holiday motoring for the family is a matter which, with ever rising prices for hotels, is something that the average paterfamilias finds of peculiar importance. The

other day a friend of mine went away in Martin Walter Dormobile with his wife, son, daughter and grandson. His actual vehicle was on an Austin van base. In a fortnight of go-as-you-please motoring (covering over 1,000 miles) they were 100 per cent mobile. If they did not care for a place there was no difficulty in moving on. As to cost, the camping sites were reasonable—mainly a few shillings a night. The Dormobile has been brought to a high pitch of perfection. The van as originally turned out by the various motor manufacturers (and several makes are employed for conversion into Dormobiles) has its roof superseded by a rising panel of weatherproof plastic material, allowing a 6-foot man to stand upright, there is a double bed, made from the seats, two single ones (in the roof) and one further bunk in the driving compartment for a small child. At night all the windows are covered by runner curtains (including the windscreen) and there is Calor gas for the cooking stove. Lighting is by fluorescent lamp run from the car battery, but a gas light with mantle run off the Calor cylinder is available. The van will do a steady 50 m.p.h. (more if pressed); fuel consumption—about 30 miles to the gallon. No purchase tax is payable on these vans, so that this conversion of an Austin 10/12 cwt. van (or Morris J4) costs no more than £805 all-in, which to my mind is pretty good value. A somewhat similar conversion of the Vauxhall-Bedford van by Martin Walter, the Romany, costs only £695.

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Butterley—Marshall: Juliette Anne, daughter of the late Mr. A. D. Butterley & Mrs. Butterley, of Sarn House, Swithland, Leicestershire, was married to John Jeremy, son of Mr. & Mrs. E. P. Marshall, of Shipway, Feock, Cornwall, at New College Chapel, Oxford



Poole—Kreyer: Patricia Ann, daughter of Mr. & Mrs. R. E. Poole, of School House, Fordham, Cambridgeshire, was married to Collis, son of the late Lieut-Col. & Mrs. J. A. C. Kreyer, and stepson of Mrs. D. M. Kreyer, of Parkham House, Whitchurch, Hampshire, at Fordham Church



Ferguson—Balharrie: Sara Jean, daughter of Major & Mrs. Robert Ferguson, of the Old Vicarage, Bearsted, Kent, was married to Lieut.-Col. John Charles Balharrie, son of the late Mr. J. F. Balharrie and of Mrs. Randal Finlay, Bellevue Road, Ayr, at St. Columba's, Pont Street



Honey—Wall: Valerie June Roni, daughter of Mr. & Mrs. L. Honey, of Tudor Lodge, Pusey, Berkshire, was married to William Edward, son of Mr. & Mrs. W. J. Wall, of Edinburgh, at the Queen's Chapel of the Savoy, Strand, W.C.2



Stone—Kayser: Angela Mary, daughter of Mr. & Mrs. E. A. Stone, of Jersey, Channel Islands, was married to Edward, son of Mr. & Mrs. E. Kayser, of Melbourne, Australia, at St. Matthew's, Jersey



Engagements



LENABE

Miss Suzanne Barbara Dulley to Mr. Christopher Talbot: *She* is the daughter of the late Mr. Arthur Dulley, and Mrs. Peter Ollard, of Broom Close, Haslemere, Surrey. *He* is the son of Lt. Col. & Mrs. Evan Talbot, of Thurloe Street, London, S.W.7



Miss Joanna Lee Dillon to Mr. David Cameron: *She* is the daughter of Mr. & Mrs. P. P. L. Dillon, of Leefield, Blenheim, New Zealand. *He* is the son of Mr. & Mrs. C. C. Cameron, of Dowth Hall, Drogheda, Co. Louth



FAVER

Miss Caroline Ayres to Mr. Peter Batchelor: *She* is the daughter of the late Mr. W. H. Ayres and of Mrs. Ayres, of Bramhall Lane South, Bramhall, Cheshire. *He* is the son of Col. M. W. Batchelor, of Standhills, Long Line, Sheffield 11, and the late Mrs. Batchelor



YEVONDE

Miss Helen Dick to Captain Simon Turner: *She* is the daughter of Mr. & Mrs. Gordon Dick, of South Lawn, Appleton, Berkshire. *He* is the son of Dr. & Mrs. R. E. S. Turner of the Gables, Bracknell, Berkshire

CHANEL

POUR MONSIEUR

MAN'S WORLD

David Morton

Links that don't miss

IN THEORY CUFFLINKS SHOULD never be seen so it's surprising that so much money should be spent on them and so much care exercised in choosing them.

The range of cufflinks on the market is astoundingly varied. When one considers that the function common to all cufflinks is to hold the shirt cuffs together, it's odd that there should be so many types. I'm not writing for the moment about surface design, but the method chosen to form the link. Basically one needs two objects too large to slip through the buttonholes of the shirt, and some way of joining them together. Even now, I'm not too sure that anyone has come up with the perfect answer. Because unless you're prepared to show complete dependence on others, you have to perform the cuff-linking operation with one hand.

Some cufflinks fail this test right away. I personally find the chain connected type incredibly difficult to thread through the buttonhole. Then there is the kind with a terminal lump so big that the buttonhole would need to be at least two inches across to accommodate it—not really practical.

I have been more successful with the rigid variety—no hinges or links, merely a small crossbar at either end of a curved piece of metal. Fits easily, takes out easily. Then there are the solid link types, with hinged ends that fold flat against the shank to slide into the buttonhole. These are by far the most popular.

So much for mechanics. When one starts to assess the patterns that are available the mind boggles. Some people may suppose cufflinks to be the usual gold oval disc, with or without engraving. But no. Cufflinks now can be wrist-watches, or compasses, or fishing-fly cases, as well as just being themselves. Furthermore they can express their owner's personality. I went round one or two shops and checked for new ideas.

John Michael, in Bond Street, were sorry I'd come at that particular time. They have a new collection of cufflinks arriving in a week or so. A new collection! That sums up cufflinks these days. Even so, the current range has plenty to offer. There are agate spheres (perhaps this is where the American craze for fried

marbles could be useful; recipe—fry the marbles for 20 minutes in a dry pan, drop into iced water. Result is something like a precious stone) and onyx ovals mounted in silver. There are gold replicas of an ordinary coat button, complete with gold stitching, turned into cufflinks. I prefer the plain version, in stock again soon, to the gnarled finish which costs 5 guineas. In the fixed link type, I like the gold knotted rope at the same price. Unusual cufflinks include a gold skeleton on a coffin-shaped plaque, or Botticelli portraits reproduced in enamel, or some miniature sheet music under glass. Just the thing for undertakers, artists or musicians.

I have bought several pairs of links in the past from Georg Jensen, 15 New Bond Street. Some of the designs are a little baroque for my taste, but the very simple links are Danish design at its best. In silver, links by Jensen cost from £3 12s. 0d. They are also available set with semi-precious stones; chalcedony, for example, costs £24 10s. 0d. Gold links cost from £24 to £34. Silver inlaid with gold could cost about £10. The strong point about all the Jensen cufflinks is that they have matching dress studs, tie tacks and tie clips. Tacks from a guinea, clips about £3. And to digress slightly, Jensen have charming silver buttons that would enhance any waistcoat in Pop.

Richard Ogden in Burlington Arcade have very beautiful Georgian cufflinks in stock at the time of writing. Gold, with green enamelling and set with a rose-cut diamond, these were the most handsome I have seen anywhere.

Among their display of modern links I would choose the moss agate batons, circled by a gold hoop. Ogdens will, of course, make up cufflinks to order; they completed one order for diamond cufflinks to the value of £750. At that price I think it would be wise to check one's shirt very, very carefully before sending it to the laundry.

Wedgwood are now making very attractive cufflinks with a white running horse on a black background. One can choose from silver or gold mounts.

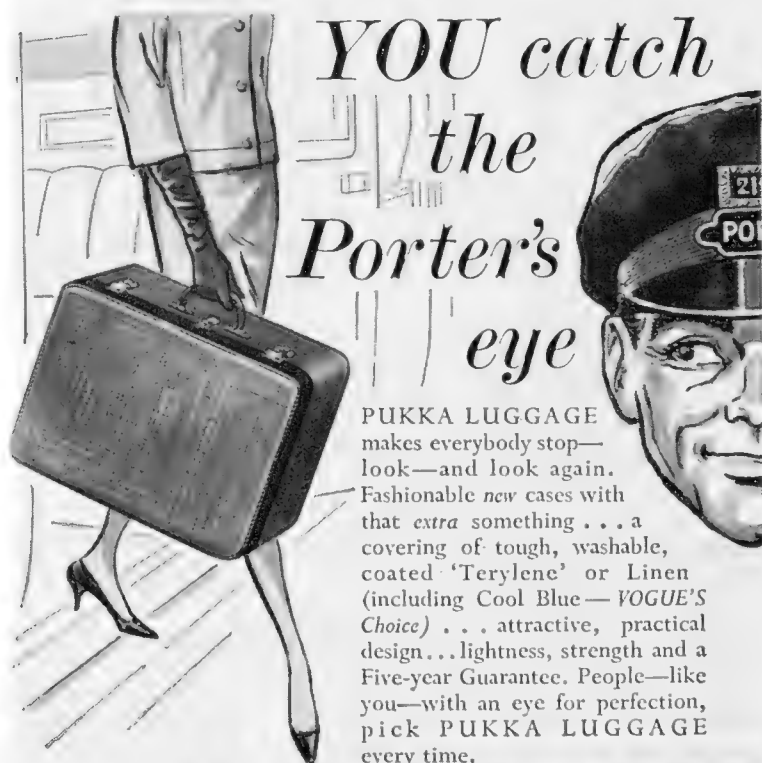
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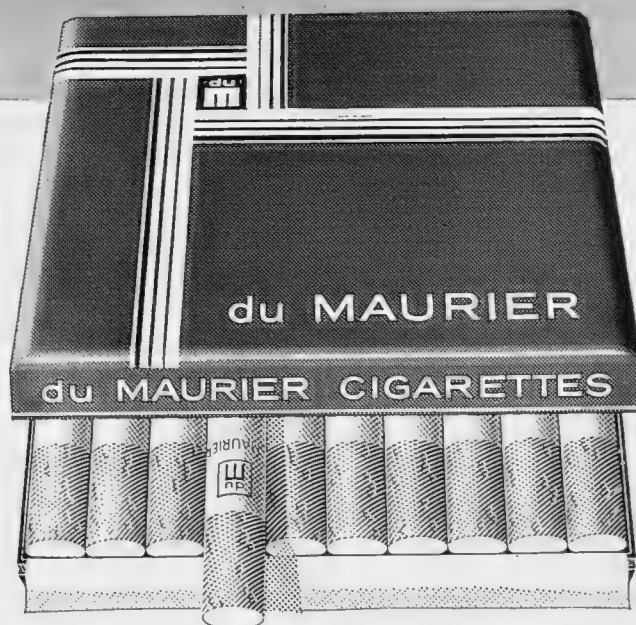
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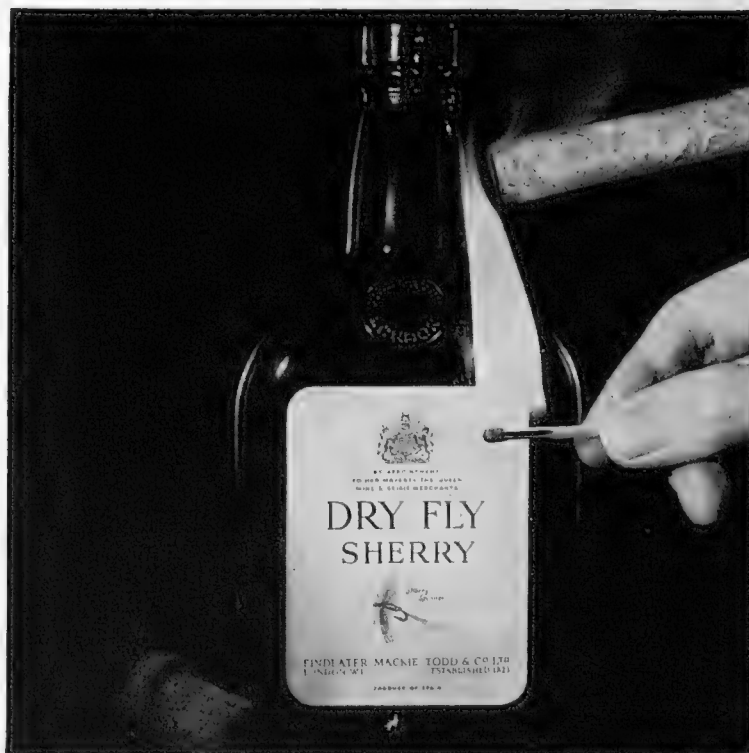
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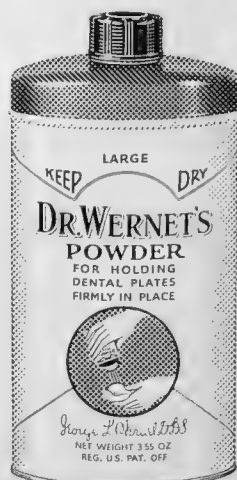
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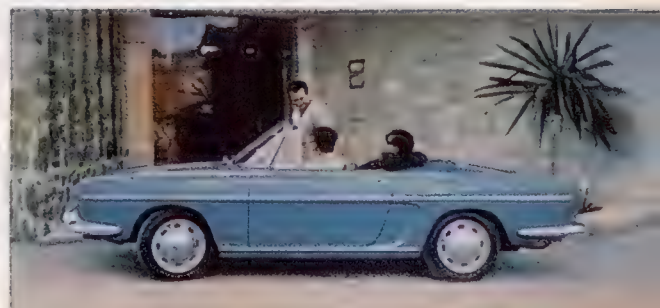


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